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SATURDAY, JUNE 9, 1883.

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ROYAL ACADEMY OF ARTS.—NOTICE IS HEREBY GIVEN, that the President and Council will proceed to elect, on Tuesday, the 19th of June, TWO TURNER ANNUAL PRIZES. Applicants for the Turner Annual Prize, which is of the value of £20, must be Artists of repute in need of aid through the unavoidable failure of professional employment or other causes.—Forms of Application can be obtained by letter addressed to THE SECRETARY, Royal Academy of Arts, Piccadilly. They must be filled in and returned on or before Saturday, the 16th of June.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—The TWELFTH and FINAL ORDINARY MEETING of the INSTITUTION will be held on MONDAY, the 11th inst., at 5 p.m., when a Ballot will take place for Four Fellows, Six Associates, and one Honorary Associate. The Royal Gold Medal will be presented to FRANCIS C. YENOUS, M.A., Past Vice-President. The Annual Distribution of Prizes will take place. A Communication on the College at Baroda (Western India) will afterwards be made by R. F. CHISHOLM, Fellow, Architect to the Government of Madras, for particulars of which see the JOURNAL OF PROCEEDINGS, issued on the 1st ult. to every Member of the Institute.
J. MACVICAR ANDERSON, Hon. Sec.
No. 9, Conduit-street, Hanover-square, London, W.

ROYAL ASIATIC SOCIETY.—MONDAY, June 18, 4 p.m.—Mr. H. G. Keene will read a Paper, entitled "Can India be made more interesting?"
W. S. W. VAUX, Sec. R.A.S.

THE WORSHIPFUL COMPANY OF GROCERS, LONDON.—ORIGINAL RESEARCH IN SANITARY SCIENCE.—First Quadrant DISCOVERY PRIZE of £1,000. Subject to the conditions of the Company's scheme, the Court now announces, as the matter of competition for this Prize, the following PROBLEM:—"To discover a method by which the Vaccine Contagium may be cultivated apart from the animal body, in some medium or media not otherwise known;—the method to be such that the Contagium may by means of it be multiplied to an indefinite extent in successive generations, and that the product after any number of such generations shall be as far as can within the time be tested, prove itself identical potency with standard Vaccine Lymph."

The Prize is open to universal competition, British and Foreign. Competitors for the Prize must submit their respective Treatises on or before the 31st of December, 1886, and the award will be made as soon afterwards as the circumstances of the competition shall permit. Persons who may desire to have further particulars as to the conditions of the competition are invited to apply by letter to the CLERK or the GROCERS' COMPANY, GROCERS' HALL, London, E.C. Green's Hall, May 20th, 1883.

SYLLABUS OF SAMUEL BROWN PRIZES.

The Council of the Institute of Actuaries have resolved to offer TWO PRIZES, of the value of FIFTY GUINEAS AND TWENTY GUINEAS, for the best Two Essays on the following subject:—

THE HISTORY OF LIFE ASSURANCE IN THE UNITED KINGDOM.

It is desired that the Essays should contain, in addition to any other information the authors think suitable, a summary of such information as can be obtained in regard to the number of companies that transacted life assurance business at different epochs, the amount of the business obtained by them, and the amount of their funds; also as to the conditions of the policies issued by them.

Particular attention should be given to the effect on life assurance enterprise of the passing of the Joint-Stock Companies' Act of 1844, and the Life Assurance Companies' Act, 1870-72, and opinions are invited as to the general principles on which legislation on Life Assurance should be based.

It is desired also that all the available statistics should be examined, for the purpose of determining whether the practice of life assurance is increasing in proportion to the population of the country.

Conditions of the Competition.

1. That the Essays shall be sent in to the Honorary Secretaries of the Institute of Actuaries on or before the First day of May, 1884.
2. That the names of the Competitors shall be sent in, under seal, with a motto, corresponding to one to be affixed to the head of the Essay; such motto and Essay not to be the handwriting of the Competitor.
3. The Essays to which the Prizes shall be awarded to become the property of the Institute.
4. The unsuccessful Essays to be returned, with the corresponding envelopes unopened.
5. Neither of the Prizes shall be awarded unless the adjudicators shall consider some Essay worthy of the distinction.
6. The adjudicators will be the President and Vice-Presidents, for the time being, of the Institute.

G. HUMPHRIES, Hon. Sec.
The Quinagile, King's College, W.C.

Just published,

PROCEEDINGS OF THE SCIENTIFIC MEETINGS of the ZOOLOGICAL SOCIETY OF LONDON for 1882. Part I., containing the Papers read at the Scientific Meetings in January and February, with Eighteen Plates, mostly Coloured, 12s.; with Plates Uncoloured, 3s. May be obtained at the Society's Office, Hanover-square, W.; at Messrs. Longmans, the Society's Publishers, Paternoster-row, E.C.; or through any Bookseller.

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Particulars of the salary and conditions will be sent on application to the Secretary, Mr. G. H. Moxley, the Mason Science College, Birmingham, to whom all applications for the appointment should be sent.

By a Resolution of the Council Candidates are especially requested to abstain from canvassing.
H. CHAMBERLAIN, BAILEY.

VICTORIA UNIVERSITY, MANCHESTER.—

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LITERATURE

The Life and Achievements of Edward Henry Palmer, late Lord Almoner's Professor of Arabic in the University of Cambridge. By Walter Besant, M.A. (Murray.)

The life of Prof. Palmer could not be suffered to pass away without a fitting record of its worth and greatness. Its heroic end has given to the history of a quiet scholar a tragical interest for Englishmen; but apart from this Palmer's career must prove fascinating to men of very various tastes. To learn how Palmer acquired the marvellous familiarity with many tongues which has made his name a proverb among linguists is beyond all things interesting to other students of language. Many will read with greater excitement the story of his wanderings in the desert, accompanied by a single friend, and will marvel how he won that influence over the wild tribes with whom he gathered, which never failed him till the moment of his betrayal by a greedy thief. His strange powers as a mesmerist and his skill in legerdemain, in acting, in caricature, in versifying, in writing burlesques, his sudden turn to journalism, and alternations of Bible translation with the inditing of humorous ballads for the Rabelais Club—all the bizarre features of his complex character attract us. No phase of his varying life is dull or prosaic; no one else ever condensed such diverse and so many interests into twenty years of manhood.

Mr. Besant sums up the strange contrasts of Palmer's life in a few sentences:—

"It is the history of a man who was a great scholar, yet never a bookworm; a great linguist, yet never a pedant; a man of the pen and the study, yet one who loved to go about, observant, among his fellow men: a man separated, as all real students must be, from the common struggles and selfish interests of most men, yet one who could sympathize with and understand the better side of those struggles; one to whom there were no ranks, grades, or distinctions of men at all—a true republican: to whom men were interesting or dull, curious, attractive, or the reverse, according to their qualities and not their position; who was prepared to love a prince as much as he might love a pauper, and was ready, on occasion, to esteem a bishop as much as he might a gipsy tramp. There are startling incidents in his history; curious and unexpected things happened in it, things such as do not

happen to common people. The subject of this biography is from the beginning strangely unlike other men. He is a *Wunderkind*: in the old days he would have been attributed to the fairies in a benevolent mood. He possesses strange gifts; all sorts and conditions of men are attracted by him; the grave college don thinks it a privilege to look after him, because he is in practical matters helpless; yet with a misgiving, because he is a new experience, and no one knows what may happen with him; even the Ritualist clergyman, though he knows that Palmer has called him the man dressed in book-markers, regards him with affection. The gipsy, the German peasant, the English tramp, the Druse, the Syrian, the Arab, the Persian, the Indian prince, all alike acknowledge the glamour of his presence, obey his bidding, and are ready to follow him, to get up or sit down at the motion of his finger. A *Wunderkind* indeed!"

It was not an easy task to tell so varied a history; but no one could be better fitted to tell it than a familiar friend and fellow worker, and yet even Mr. Besant cannot grasp it in its entirety; he has to summon Orientalists to his aid to chronicle Palmer's work in that special line of study, and he leaves some parts of the subject almost untouched. The wanderings in the Desert of the Exodus are treated from a geographical and antiquarian, not from a personal standpoint. We are not helped to realize Palmer's life amid the tents, though some of his fellow travellers are alive and could doubtless bring their recollections to aid the biographer. We are told almost nothing of Palmer as a man, the friend, the husband, the father—of his hopes and ambitions, beliefs and doubts, and philosophy of life. Those who knew him will read between the lines; but to such as had not the privilege of personal acquaintance Mr. Besant's portrait may seem unsubstantial. They will wonder at the linguist, the man of strange powers and gifts and faculties, the *Wunderkind*; but they will not realize the man to whom his friends went for counsel, for entertainment, for advice on points of scholarship and friendly sympathy in affairs of the world. No doubt Mr. Besant left out of account the home life of Palmer as a thing too sacred to be exposed to the public gaze; and it would be well, indeed, if a little more reticence of this kind were shown by other biographers. But no such reserve was needful in regard to Palmer's friendships and acquaintance and social qualities, and one cannot but regret that a delightful side of his character should have been too slightly drawn. But Mr. Besant seems, rightly or wrongly, to have decided to write an account chiefly of Palmer's intellectual life. In the last two chapters we have, indeed, letters and journals of the deepest interest; but apparently none was forthcoming for the earlier portions of the life, and thus one of the most valuable aids to understanding a personality is wanting through the greater part of Palmer's career. We are left to imagine how he spent his day, what books he loved, what tastes beyond fishing and painting he cultivated. And yet Palmer was but forty-three when he was murdered, and there must be many now alive who could supply minute accounts of his life in every stage, and who probably possess letters of his which would fill up other gaps in the history. A little delay and further research and consideration might

have resulted in a more nearly complete picture.

And yet the present sketch has charms which only a sketch possesses. If wanting in finish, it is a bold, vivid piece of portraiture—almost sensational in its journalistic movement and emphasis, in its frequent questions and exclamations, its exaggerations, its "points," yet throughout intensely sympathetic, true, and understanding. It is rough work, but honest and faithful, and while it tells more of what Palmer did than what Palmer was, the reader cannot help feeling that the man who could attract the loyal enthusiasm of such a biographer, and of the many friends whose words of admiration and of mourning mark the pages, must have possessed no ordinary personality.

Palmer's intellectual achievements were certainly enough to fill a volume or two like this, and we should have liked to read a great deal more of his graceful and well-turned verse than the attractive examples Mr. Besant has given; and fuller specimens of his descriptive talent, as shown in his 'Desert of the Exodus,' would be useful additions to a book which is full of good things and never dull from end to end. But, after all, what Palmer published was but a small part of what he knew. His writings, delightful as they all are, were infinitely less delightful than his talk. He could turn Beha ed din Zoheir into capital English verse, but he could sing an Arab song even better. His stories of "Arab Humour" published in *Temple Bar* were brimful of fun, but the tales he would tell in the circle of his friends were yet more charming. He was above all things an oral genius. He wrote well, but he spoke better. The wittiest anecdote he printed sounded wittier when he told it; and brilliantly as he could write a dozen tongues, he spoke them even better. He was ever picking up a new language by word of mouth, and it was by word of mouth that he did himself most justice.

His linguistic faculty was undoubtedly Palmer's choicest gift, and it is on this that his biographer lays most stress. Like many other men of genius, Palmer did not distinguish himself either at school at Cambridge (where he was born in 1840), or later on at St. John's College, in the ordinary way, but he showed from the first that extraordinary faculty for acquiring languages orally which afterwards made him famous. When a boy at the Perse School at Cambridge his pocket money went to stray tinkers and tramps in return for talking Roman to him. When he was a clerk in the City the passion for languages was not to be restrained by the dull duties of the docks; Palmer's evenings were spent in cafés where Italians did mostly congregate, and from "fire kings" of Cremorne, organ-grinders, sellers of plaster casts at Saffron Hill, sailors and waiters, he picked up, not merely Italian, but the dialects of Genoa, Naples, Venice, and Messina, and could converse with people of almost any part of Italy in their own *patois*, just as afterwards he could modify his German to suit the dialect of any particular province. It is instructive to notice how Palmer learnt a language:—

"Either you want to learn a language, or

you do not,' he would say. 'If you do not, follow the way of the English schools and you will succeed. If, however, you do—' and here he would go on to explain how it should first be studied without the grammar, and with the intention of acquiring, to begin with, the most important part of the actual vocabulary.....The true reason, he always insisted, of the really brilliant failure to teach modern languages which distinguishes our schools is that we only approach them by the aid of grammars modelled after the Latin and Greek manner, and that we mistake the teaching of inflexion and syntax for that of language. Any intelligent person, Palmer maintained, can learn to read a language in a few weeks, and to speak it in a few months, unless it be his first attempt at an Oriental language."

At any rate, the oral method succeeded in his own case, and without the exception of Oriental languages. On his return to Cambridge in 1859, when serious symptoms of consumption (afterwards singularly removed) made him give up his dock business, he came in contact with Syed Abdullah, set himself to learn Arabic, Persian, and Urdu, and discovered that it was his vocation to be not merely a linguist, but an Oriental scholar. How he managed in a few years to become a fluent speaker and an elegant writer of these three tongues is a mystery which nothing but his natural genius can explain. No other man ever acquired a difficult language so rapidly, and even if he did work eighteen hours a day, the feat was still almost miraculous. But Palmer did more than merely learn how to talk and read a language indifferently well; with him to learn a foreign tongue meant to thoroughly master it, to think in it, live in it, write and speak in it, as easily and naturally as in English. And it is this that made Palmer so striking an exception to the usual type of Orientalists—men strong in grammatical criticism, good at putting the vowel-points in an inedited text, quick to detect any departure from the academic style, but men who know nothing of the East, have never lived among the people, cannot speak a word of the languages they criticize and commentate, and cannot think easternly or apply the great principle of Dr. Amboyne, which applies as much to understanding foreign languages as comprehending characters and motives, of "put yourself in his place." Palmer, on the contrary, became imbued with the spirit of the people whose language he was studying. Even before he went out to the East he was an Arab at heart; and when he had lived among the Bedouins, he came home with an almost perfect understanding of Arab thought and speech. At the same time he was writing the chastest Persian ghazels, and contributing long letters in Urdu to Indian newspapers; inditing sonnets in Italian, chatting Romany with gipsies, with whom he ever kept up an intimate acquaintance, and in every way mixing the most incongruous elements in the most unexpected combinations.

It was the Palestine Exploration Fund that first (after St. John's College) discovered Palmer's powers, and sent him out with the expedition to Sinai, and again helped him to make his famous exploration, on foot and almost alone, of the terrible "Desert of the Wanderings," which he afterwards chronicled in his valuable work "The Desert of the

Exodus.' St. John's also aided him with a clear-sighted wisdom that is rare in combination rooms, and gave him a fellowship simply for his Oriental scholarship. The University of Cambridge passed him over when the appointment was made to the Laudian Professorship of Arabic, but when the Lord Almoner's Readership of Arabic fell vacant, the then Lord Almoner, the Dean of Windsor, appointed Palmer to the post, with the lucrative salary of 40*l.* 10*s.* a year. Although this little chair is usually regarded as a sinecure—Palmer's predecessor did not reside, and Palmer's successor lives at Edinburgh—Palmer himself took a stricter view of his duties:—

"His first and introductory lecture was given on Monday, March 2nd, 1872. The subject was the national religion of Persia, and it contained an outline sketch of comparative theology. In this and the following term, he also lectured every day, namely, on Monday, Wednesday, and Friday on Arabic, and on the other three days on Persian, together with an additional lecture in May on an Arab poet of the thirteenth century. This was giving a tolerably fair return of work for a stipend of 40*l.* 10*s.*, the exact value of the professorship. The stipend was, however, augmented by 250*l.* a year in the following year as a consequence of a Report of the Council dated February 24th, 1873, concerning the newly-established Oriental Tripos. In the discussion of this Report the Rev. Charles Taylor, now Master of St. John's, took occasion to remark that Palmer's 'share of the work for the new Tripos was a very large one, ludicrously out of proportion to his stipend.' The Report was confirmed by Grace of the Senate, March 3rd, 1873. The augmentation was made retrospective from Michaelmas, 1872, but conditions were attached, and these pretty hard, namely, that Palmer should reside for eighteen weeks, and that he should give three courses of lectures in Arabic, Persian, and Hindustani. It must be acknowledged that the University got full value for their money. These lectures were regularly given until Palmer left Cambridge six years later."

It was during these years of professorial activity that Palmer's chief contributions to scholarship were made—his beautiful edition and translation of Zoheir; his Arabic grammar with its admirable prosody; his Persian dictionary, a singularly useful and compact volume; and the 'Survey of Western Palestine'; and it was just at the end of his Cambridge career that he translated the Koran in a striking and original manner for the series of "Sacred Books of the East." In 1878 the University slighted him by raising the stipend of the Laudian Professor of Arabic and leaving his own unchanged. This and family bereavements and troubles induced him to give up his work at Cambridge, and take to journalism and light literature in London, varied by translating the Bible into Persian, and devising a series of simplified grammars of all languages. Three years of cloudless happiness at home, hearty friendship abroad, and good work in the press, including one of his most charming books, the life of 'Haroun Alrashed, Caliph of Baghdad,' brought his career to its last great triumph—what Mr. Besant calls "the Great Ride of the Sheikh Abdullah," which brought all the Bedouins of the desert east of the Suez Canal to our side, placed Palmer on the staff of Admiral Hewett, with heavy work and responsibilities, and made him one of the principal actors in the early scenes of

the war, and one of the chief aids to our successful occupation of the canal. And then came the second expedition, the base betrayal, the ruthless massacre, which deprived England of her most gifted Eastern scholar and bereaved a wide and hearty circle of friends. Mr. Besant tells the story of these last months with great power. Palmer's journal fills up the picture. The objects and results of the secret mission, about which there is still so much reticence and such grudging need of admiration in high quarters, are made quite clear, and their importance is abundantly established. But all the importance and success and glory of the difficult task entrusted to Prof. Palmer cannot reconcile us to the loss which literature and scholarship have sustained. We cannot but bewail a destiny which decreed that the only man who could manage the Bedouins who menaced the rear of our army should have been, not the soldier or diplomatist, to whom such a task belonged, but a professor and man of letters. There are plenty of gallant soldiers ready to take the post of duty—six naval officers volunteered for the place for which Lieut. Charrington was selected; but there was only one Palmer. Yet it is a proud memory for scholars to cherish that when a difficult and dangerous task had to be performed, the one man who could do it was not a soldier, but a man of letters; not he of the strong arm, but he of the swift brain and eloquent tongue. In his conduct of his mission and in his fearless encounter with death Palmer showed the world that a scholar could be also a hero, and that the man who learnt well, taught well, spoke well, wrote well, did all things that he tried well, could also die well.

Many Voices. (Kegan Paul, Trench & Co.)

THIS is a selection of aphorisms and beautiful sayings from the writings of devout men of many nations, chiefly, however, from the Latin Fathers. To the group of extracts from each writer is appended a succinct account of his life and work. The compiler's name does not appear on the title-page, but the preface is signed Marguerite Tollemache. The charm of the editorial remarks lies in their modesty and in the determined self-effacement of the writer's own personality. Like St. Ephrem Syrus, she says to her readers:—

"Not from the rivulet of my own thoughts have I opened these things for thy drinking..... I have begged them from just men who were lords of the fountain."

The remarkable thing is that, at a time so rich in anthologies as our own, such a selection has never been made before. Apparently Mrs. Tollemache has had to rely upon existing translations of her originals, but she has devoted many years to the compilation of her volume, and her task has evidently been a labour of love. Indeed, a book containing the choice sayings of the fathers and teachers of the Christian Church from St. Clement, St. Ignatius, and St. Polycarp down to Philip Melancthon's preceptor, John Reuchlin, speaks by its very existence for the enthusiasm and the energy of its compiler. Of course, the great desideratum in such a collection is that the selected aphorisms shall not only be beauti-

ful in themselves, but shall have a dramatic value as suggesting and representing the character and special teaching of the writer. Like all other theological literatures, patristic literature is subject to that inevitable law of growth pointed out by Mr. H. B. Wilson in his essay upon the National Church. "In the patristic writings," says that thoughtful critic, "theoretics assume continually an increasingly disproportionate value."

This law applies to all sacred literatures—to none more stringently than to those great systems of Asia with which alone the Christian system can be usefully compared. Yet here, as everywhere else, we see that in the development of the human mind the growth of a system discloses a struggle between the operation of a general law and the operation of individual force. It might well be supposed by those who have not made a special study of the Latin Fathers that in a succession of writers in the same religious system—writers dominated by the dogmas of the same Church—none of them could find a means of expressing through the same formulas those movements of individual temper which are the life of all literature. But, powerful as is dogma over the instinctive expression of each individual soul, it is not omnipotent. The action of environment upon original character and of character upon environment, comprehending as it does the entire human drama, is not to be quelled by systems or dogmas or schools. Hence the special interest of the study of patristic literature lies in observing in the case of each writer what kind of intellectual and emotional product is the result of the same creed, the same Scripture, acting upon various kinds of temperaments and natural characters. Perhaps the great mistake of all theological criticism is to ignore this—to ignore how small is the distance that creeds can penetrate into the original structure of natural character, and how closely akin are the best ideas in all theologies. "The Scriptures," says St. Ephrem Syrus, "are set as a mirror: he whose eye is clear seeth the image of truth therein." And no doubt all depends upon the eye: no doubt Scripture and nature are alike infinite in wealth of symbol; but how each mind shall read these symbols must depend always upon the structure of the eye that reads. As St. Basil says, "One little turn of the eye sets a man either in the sun or in the shadow of his own body." This saying of St. Basil's, indeed, is itself a good illustration of what we mean. Apart from its beauty and its profundity of moral suggestion (qualities in which it ranks with the finest gnomes of Shakspeare, of Bacon, or of Goethe), the aphorism sheds the fullest light upon the character of St. Basil, a man who assuredly might and would have thus expressed himself upon the subject of symbol at whatever time he had lived and under whatever religious system he had been reared. Again, take a man of a very different kind, St. Clement of Alexandria. How entirely is his character expressed in such remarks upon riches as this: "The best wealth is the poverty of desire." Would the same reflection have come to the same mind had St. Clement been a Hindu instead of a Christian father? We answer, Yes; for the

very same thought is expressed, and often expressed, in Hindu writers. "If thirst of riches be abandoned who is poor?" asks the Hindu Hitopadesa. And, again, no Chinese secularist—not Confucius himself—ever "delivered himself" upon the perilous fascination of wealth with more worldly wisdom and practical sagacity than does St. Clement in another pointed and picturesque passage: "Wealth is like a viper, which is harmless if a man knows how to take hold of it; but if he does not, it will twine round his hand and bite him."

Equally suggestive of the man who uttered it is the following saying of Peter Waldo's: "The truly patient hopes to enjoy the brotherhood of the angels." Here we seem to have the key-note of the soul of the noble Lyonnese merchant who founded that most courageous brotherhood "the Poor Men of Lyons." Not less truly dramatic and characteristic of the utterer is the beautiful saying of Origen about the countenance of Christ: "Christ appeared to each according as he was worthy.....like as it is written of manna when God sent bread from heaven to the children of Israel, which adapted itself to every taste." The allusion here is to the passage in the Apocrypha (Wisdom xvi. 20, 21), where the mystic virtues of manna are described—a passage upon whose deep suggestive beauty we have on a former occasion commented. In each of the above cases we see how the symbolical teaching of Scripture, of nature, and of man's life depends and must depend upon the mind and the temperament of him who reads. And our argument is that it is this expression of individuality breaking through "the nets of dogma," yet partly conditioned by dogma, which gives vitality—which alone *can* give vitality—to any religious literature. There is a passage in St. Francis of Assisi which admirably illustrates our argument. St. Francis begins by telling us that "in the old law the High Priest carried, written upon a breastplate—which, hanging from his shoulders, rested on his heart—the names of the twelve tribes of Israel." Now let the reader try to imagine what symbol St. Francis can possibly draw from this matter-of-fact statement. It is difficult to imagine a fact more barren of symbol than this, that the High Priest's breastplate bore the names of the twelve tribes. But in the mere position of the breastplate upon the High Priest's body St. Francis can find a symbol exceedingly characteristic of his tender and loving nature. "We are taught," says he, "that the superior should carry his subordinates in his heart, even as he carries them on his shoulders; for if he ceases to love them, they will become (a burden) intolerable to him." And the symbols of nature, even those offered by such familiar phenomena as sunshine and rain, have only to be read by the eyes of St. Francis of Assisi to become charged with all beautiful messages of gentleness and love to man:—

"Know thou that courtesy is one of God's own properties, who sendeth His rain and His sunshine upon the just and upon the unjust, out of His great courtesy. And verily Courtesy is the sister of Charity, who banishes hatred and cherishes love."

A religious system the *idée mère* of which is self-abnegation—self-abnegation

not as a means of self-culture (as with the Stoics), not as a means of reaching Nirvana (as with the Buddhists), but as a means towards that ideal and universal benevolence which Christ taught—could hardly fail to surpass all other systems in that quality of courtesy which breathes through all the aphorisms in this volume, and which goes to the fostering of such heroes as Sidney and Bayard. That since these great men wrote and these great heroes lived courtesy, "the very rose of Christ," has faded rather than "greatly flourished" is another proof of the vulgarizing effect of mere knowledge when knowledge is cultivated apart from the moral nature. Indeed, what strikes one most forcibly on reading such an anthology as this is that man, however he may advance in knowledge, has since the times of the Apostolic Fathers made no advance in wisdom. And we might go back to even earlier times, and say that the most profound, the most eternally beautiful things that have been said by teachers have been said, not by the "heirs of all the ages," not by men to whom the latest conquests of science were matters of familiar knowledge, but by men who believed that the sun moved round the earth, that the stars were lamps set in the sky to illuminate the night, and that the "voice of the thunder" was the veritable voice of God. Whether this degeneracy is a feature of modern civilization itself, or whether it is merely a relative degeneracy confined to those who in our time seek literary expression—whether the adoption of literature as a profession has or has not given voice to the meaner souls and silenced the nobler—is an inquiry which could hardly be prosecuted without offence. But it is not merely in the beautiful optimism of the Christian Fathers that we find a certain greatness of soul which seems to be lost now; we have only to compare the noble pessimism of the Stoics, of Confucius, of the great Buddhist teachers, with the fretfulness and the abject wailings of writers like Leopardi and the author of 'The City of Dreadful Night,' to see that in the matter of greatness of soul—in that "true liberty" which, as St. Chrysostom tells us, lies in being "master of one's passions"—man does not advance with his advancing knowledge. Without nobility of temper there can be no great writing. The language of all true literature is what St. Gregory of Nazianzen calls "the rhetoric of our lives," and when M. de Pressensé said that the Apostolic Fathers were "not great writers, but great characters," he forgot that in the utterances of a great character there is a certain quality of greatness which is the very salt of literature, and which not the highest intellectual powers can give.

The Russians at Merv and Herat. By C. Marvin. (Allen & Co.)

MR. MARVIN is an industrious chronicler of the trans-Caspian doings of the Russians, and his last book is certainly an improvement on some of his productions. There is one oddity about them, though, which strikes us at the outset, and that is the peculiar inappropriateness of the titles. The 'Disastrous Russian Campaign against the

Turcomans,' for instance, is a curious way to speak of a campaign which has practically ended in the subjugation of the Turcomans and in making Russia paramount in Western Asia, besides giving her a strong strategic position in regard to Khorassan and Afghanistan. No doubt the campaign was costly as regards both blood and treasure; but wars are usually judged of by their political results, which in this case were an important gain for Russia. 'Merv, the Queen of the World,' is a very grandiloquent appellation for a collection of mud huts. Mr. Marvin would probably attempt to justify it by asking us to look very far into the past, and in the case of 'The Russian Railway to Herat and India' equally far into the future. The title of the present book, 'The Russians at Merv and Herat,' appears to us similarly misleading, for it is not certain that there are any Russians at the first place and there are undoubtedly none at the second. Some Russian officers have visited Merv recently, but we believe none has ventured to Herat for years. Probably the author's object is to emphasize what *may* come to pass if the course of events is utterly neglected by English statesmen; but if so he would appear to be ignorant of the various measures which England has recently taken to keep herself informed of all that goes on along the frontier. It may be argued that there is not much in names and titles; but an exaggeration insensibly engenders mistrust in the reader's mind and does a book harm.

The present work is composed partly of original matter, partly of reprints, and partly of translations of Russian publications, which are perhaps useful as indicating the style of literature that helps to form public opinion in that country. There is not much that is new in General Annenkov's pamphlet on the Central Asian question, a translation of which occupies the forefront of the present book; and still less can be said for General Soboleff's 'Anglo-Afghan Conflict,' which Mr. Marvin himself calls meagre and incomplete. Then comes a translated account of M. Lessar's explorations on the Persian and Afghan frontiers (which, by-the-by, has just been issued as a Parliamentary Paper), followed by a reprint of Sir Henry Rawlinson's remarks and of the discussion at the Royal Geographical Society's meeting when Lessar's paper was read. Next comes a full account of the visit paid last year by Lieutenants Alikhanoff and Sokoloff to Merv, with a trading caravan. This is really the most interesting part of Mr. Marvin's book, and it is illustrated by some very fair sketches, taken by Lieut. Alikhanoff, of Merv and its surroundings. The following extract conveys the lieutenant's impressions of the general characteristics of the oasis:—

"The Merv oasis is not a natural one, as it appears to be on first inspection from the surrounding wilderness. The soil and vegetation are exactly the same throughout the entire expanse stretching to the north from the Atak right up to the borders of Bokhara and Afghanistan. The whole of this expanse, excluding, of course, the sandy patches which also exist in the Merv oasis, might be made to have the same aspect as Merv by simply running through it a sufficient number of irrigation canals from the Atak, the Tejend Murghab, and Oxus. Such canals in an abandoned form are met with

everywhere, and at one period watered the whole of the country now a waste. Even with its artificial irrigation and settled population, the Merv oasis is far from being as well cultivated as, for instance, the oasis of Khiva. The fact of the matter is the Tekke Turcomans do not know how to put three bricks on one another; they are not such skilful gardeners; they are awkward in handling tools; and, more than anything else, they are far from being so industrious as the Khivans. The principal occupation of the people, who number about 230,000 souls, is agriculture and cattle rearing, if we omit foraging, which until recently was the chief pursuit of the Merv Tekkes. A few artisans are to be found, such as smiths, boot-makers, saddlers, and silver workers, but they are all of them inferior tradesmen. This cannot be said of the women, who are famous, far and wide, for their embroidery and carpets. I was very pleasantly struck when I found that hospitality was regarded as a sacred duty by the Merv Tekkes, and that I could rely upon it. Any guest, no matter his creed or nationality, may rely upon immunity from danger for himself and his belongings directly he is beneath the roof of the first hovel he meets on the way. But apart from this and their wonderful bravery, there is no other sympathetic trait in the people."

The remainder of the description of Merv is worth reading, and the concluding part of Lieut. Alikhanoff's letters contains an account of the Tejend oasis where the Herat river deposits its waters, a locality which we do not remember ever to have seen described before.

A chapter on Baku contains some striking statistics concerning the oil production which forms the chief resource of that place. This leads on to a notice of the oil-carrying steamers, and the growth of Russia's naval power on the Caspian. The Russian naval station of Ashurade, at the south-east angle of the Caspian, is being gradually washed away; and Mr. Marvin assures us that the Russian grasp on Gez, on the mainland, is tightening—a probable contingency, but one which our consul at Astrabad is not likely to have overlooked, and which our Government is, doubtless, prepared to meet.

There is not much else that claims notice about Mr. Marvin's book. His general views on the Central Asian question are known; in the present book they are not placed in any new light, and they can scarcely be said to be illustrated by any fresh facts. Indeed, they are marred by occasional exaggerations; for instance, at p. 371, where he estimates the cost of the prolongation of the trans-Caspian railway to Sibi, and finishes up by saying that this would join India and Europe by railway, ignoring the wide expanse of the Caspian. Again, Mr. Marvin has not got rid of his old habit of dealing out hard names to those from whom he may differ, *e. g.*, where he talks about the "bureaucratic blockheads" who have refused to allow British officers to explore Merv. We strongly suspect that the officials referred to had a shrewder knowledge of what Merv was or was not worth from the British standpoint than Mr. Marvin gives them credit for. If the events of the past few years have done nothing else, they have helped to prick the Merv bubble and to concentrate attention on Herat. And it scarcely needs the five hundred pages of the present book to remind the English Government and the public that Herat is Afghan territory and beyond the scope of Russia's influence.

A History of Latin Literature from Ennius to Boethius. By G. A. Simcox, M.A. 2 vols. (Longmans & Co.)

THE cultivated laity for whose benefit this elaborate work was designed must indeed be instinct with sweetness and light to appreciate fully Mr. Simcox's lavish outpouring of his vials of omniscience. They are told that an "ideal history of anything would tend to be a history of everything"; but it would seem that our author is so far qualified to indite a history of everything that he is to some extent incapacitated from being a satisfactory historian of anything—at least, of Latin literature. No objection can fairly be advanced against some discussion of politics in connexion with Cicero, of philosophy *à propos* of Lucretius, of St. Augustine's theology in reference to his 'De Trinitate.' Perhaps, however, a display of medical and chemical knowledge occasioned by Sammonicus's "receipts" (*sic*) for stopping the bleeding of warts is superfluous.

Our chief grounds of complaint, however, are an utter lack of method, many obvious omissions small and great, and a serious excess of comparisons, often paradoxical and seldom useful save for the purpose of impressing the reader with a sense of the encyclopædic learning of the author: "Lucretius' indignation against 'religion' is like Rousseau's indignation against 'civilization' and Cowper's indignation against 'worldliness.'" Lucretius ranks as a thinker "with men like Vico rather than with men like Rousseau or Montesquieu." As to Catullus's 'Epithalamium' of Mallius, "the sentiment, we might say, is almost exclusively the sentiment of the situation; the bridegroom is, for the moment, in love almost up to the standard of Mr. Coventry Patmore, and his antecedents are discussed with a cynicism which outdoes M. Dumas *fil.*" Mr. Simcox drops hints of an easy familiarity with the literatures of France, Italy, Spain, and Germany, as well as with that of England. In short, he constantly exhibits the defects of the ordinary literary essayist.

But we could forgive his coruscations if the work were, in spite of them, distributed over the vast and varied theme with a due feeling for proportion and on a consistent system. Instead of this we find a whole page devoted to Nemesianus's 425 remaining verses on hunting, and nothing but the briefest allusions to Q. Curtius Rufus, who, however, finds his place in the chronological table. Nothing is said about Martial's imitations of Catullus.

The pieces of translation which are interspersed throughout the volumes do not convey a high idea of Mr. Simcox's Latin scholarship. He seems to think that Lucretius could have written "qui Troie primus ab oris" for "Troie qui," &c., Virg. 'En.' i. 1(5), giving the same sense as Virgil. The chapters on Horace, Petronius, Tacitus, and Suetonius seem to be favourable specimens of the work, though even in these the literary criticism is superficial and incomplete. Mr. Simcox's own composition is uneven and occasionally careless. He continually makes it evident that, what with the difficulty and magnitude of his task and the incessant efforts to be brilliant and amusing, his powers are overstrained. He

is prone to exaggeration, a common symptom of weakness. For instance, "In truth the severe self-repression of Tacitus is often a mask for caprice; he is not faithful to any doctrine or to any plan" (i. 206); "Gallus, precisely the most unreasonable poet of the age, whose egotism and abruptness resembled his (Propertius') own" (i. 321). In the 'Metamorphoses' of Ovid "every legend is at least alluded to" (i. 351).

Mr. Simcox is at his best in discussing the matter and method of the several authors, and if he had only developed this branch of his subject fully and systematically he would have probably produced a valuable supplement to Prof. Teuffel's work. The chronological tables—borrowed largely, of course, with due acknowledgment, from Profs. Teuffel and Ebert—do not by any means compensate for the absence of precise detail throughout the book. As only one paragraph is given for each year these tables are not well adapted for easy reference. No doubt a well-arranged abridgment of Prof. Teuffel's history of Latin literature would prove of great service to scholars, but only the barest skeleton of the chronology should be relegated to isolated tables. The following quotation is a fair specimen of Mr. Simcox's general style:—

"For most people the history of Latin eloquence began with Gaius Gracchus, who certainly by all accounts was an extraordinary genius, though Cicero seems to put him below Carbo, on the ground that his style of speaking was better suited to public meetings than to law-courts. Again, he was a little offended at the entire absence of elaboration: he valued himself upon having carried the elaboration of every possible effect further than any other orator had done, and he valued his predecessors as stages on the high road to his own perfection. His own judgment on Gracchus is that there was plenty of superb beginnings, but nothing worked out as it should be. This is borne out to some extent by Tacitus, who says that, if the choice lay between the age before Cicero and the age after him, the *impetus* of Gracchus and the 'maturity' of Crassus were better than anything in post-Augustan oratory. Perhaps *verve* in its highest sense would be the nearest translation of *impetus*. It was difficult for Gracchus to control himself: while he was speaking he ran up and down on the rostra; he was so apt to scream in speaking that he kept a slave behind him with a flute to give him a softer note. It was not that he was unfamiliar with rhetorical training: his opponents taunted him with the help he got from Menelaos of Marathus, which reminds us of another great orator, Mirabeau, who gave his secretaries heads from which they drew up the speeches that electrified France."

There is truth in the observation (i. 5) that Latin literature "is in its best days a Roman literature without being the work of Romans." As regards extant Roman literature it is all but absolutely true. The most salient feature of the genuine Roman character was hardness, so that genuine Roman literature, being hard, cold, unsympathetic, may well have perished with the type of its authors. But as models and critics the orators and poets of full Roman blood no doubt contributed considerably to the precision, self-repression, and tone of mastery which, in union with more tender qualities, have gained for provincial and alien writers of classical Latin the admiration of the world. It is fortunate for modern education that the Metelli, the Scipios, and

so forth had the power of appreciating artistic expression of the tenderer emotions and softer phases of life, which seem, comparatively speaking, to have been outside the actual experience of the true-born sons of old Rome. We have touched upon a subject too wide in its bearings for our space. We must dismiss it with the suggestion that as a Roman of the Romans could not have composed the 'Georgics' or the 'Æneid,' so, on the other hand, Virgil could not have composed them unless he had caught somewhat of the peculiar Roman spirit from the nobles with whom he held intercourse in the gardens and palaces of the metropolis.

NOVELS OF THE WEEK.

Dr. Claudius. By F. Marion Crawford. (Macmillan & Co.)

Sam's Sweetheart. By Helen Mathers (Mrs. Henry Reeves). 3 vols. (Hurst & Blackett.)

Julian Trevor. By W. Outram Tristram. 3 vols. (Tinsley Brothers.)

A Maid called Barbara. By Catharine Childar. 3 vols. (Hurst & Blackett.)

A Moment of Madness, and other Stories. By Florence Marryat. 3 vols. (White & Co.)

The Led-Horse Claim. By Mary Hallock Foote. (Warne & Co.)

THOSE who have read 'Mr. Isaacs' will turn to 'Dr. Claudius' with an interest not unmixed with anxiety. It should, therefore, be said at once that Mr. Crawford has achieved another success. His new book, if it has not the peculiar fascination of 'Mr. Isaacs,' is in some respects superior. The characters are more easily grasped, they are wonderfully distinct, and each one is an epitome. The hero is perhaps less completely consistent and less interesting than the others. At times one ventures to think that he is commonplace, and his rapid development from the student into the man of the world is rather difficult to realize; but his feelings at all events are truly and clearly indicated. The heroine is a more elaborate and delicate study. A woman obviously offers a better field for the ingenuity of the novelist of character. But Mr. Crawford tends to exaggerate the feminine attitude of reserve, just as Mr. Henry James and other writers of the new American school have done. The chief part of the working of the love story is managed on board a yacht crossing the Atlantic. The situation is one which called for the greatest skill, and it has undoubtedly been exercised. It is to be observed that the author does not seek for any aid from the sea or the sky, showing that there is a third excellent way of dealing with a cruise besides those of Mr. Black and Mr. Clark Russell. Mr. Crawford betrays a tendency which should be guarded against. He is rather fond of a critical discussion. Perhaps he recognizes the fact that fiction is after all the real literature of the day. It is not there that new ideas are started, but it is the romance which, so to speak, brings them into the market and diffuses them. Mr. Crawford's striking criticism of Salvini's Othello is a case in point. It is on the verge of being too didactic. 'Dr. Claudius' has the cardinal merit of being interesting. To please and to interest his readers are, of course, the first aims of every

novelist. Nothing can be simpler than these most elementary requirements of art, and nothing proves to be harder than to succeed in complying with them. Mr. Crawford has twice shown that he can so succeed. He has the power of constructing a story and of telling it well, and his varied information and wide knowledge of the world—men as well as places—serve to adorn his narrative and to add a grace to the vigour of his thoughts. Few recent books have been so difficult to lay down when once begun as 'Mr. Isaacs' and 'Dr. Claudius,' and few have been and will be read with so little skipping.

A new novel by Miss Mathers is a great treat. Nobody else can be so exquisitely absurd with such an air of being serious. In 'Sam's Sweetheart' she seems to have taken "Ouida" for a model as well as Miss Broughton. In the first volume the scene is in a camp in the Australian bush, and the heroine is a little girl of two years old, about whom the rough fellows in the camp are all more or less idiotic. She is supposed to be the child of an Englishman by a native woman, and her colour is supposed to be brown. Ultimately she turns out to be white, and to have been stained brown as a protection when she was taken to live with her mother's tribe. Her father, known in the camp as Cucumber Jack, was really the Earl of Thor. In England he was supposed to be dead, and his heir, Guy Trefusis, comes out to search for proofs of his death. He meets the heroine, who is by this time grown up, and she saves him from being killed by her tribe. Then they wander through the bush together, he in rags, she in her brown dye and a garment of green leaves. She has learnt English from an Englishman who passed for one of her tribe by pretending to be dumb and staining himself brown. In odd moments he had contrived to teach her a wonderful amount of social philosophy about love, duty, and honour. Guy is bound by a promise to a cousin at home, and has to go back to try to obtain his release so as to be free to return for his brown beauty. Soon after he is gone she meets her father and learns all. In his dying moments he commands her to go to England and look after things, and he gives her a number of papers, and tells her that her name is "Sam's Sweetheart," and that she is commended to the care of his brother, a poor clergyman in Devonshire. She arrives with her luggage labelled "Sam's Sweetheart," and without her brown dye. The scene is then in Devonshire and in London, and there are some amusing episodes. Miss Sweetheart is looked up for poaching and knocking down two policemen. There are various entanglements between Guy and the cousin and a certain Bobbie, her real lover; and there was a question whether Miss Sweetheart was or was not already married to a young native, for, as the author says, "in the strict sense of the word there is no such thing as marriage among the Australian aborigines." Her etymology is, perhaps, not very good. Probably to her the word "marriage" "in its strict sense" means wedding presents, St. George's Church, and paragraphs in the society papers. It is not necessary to follow the story to the end. The heroine appears to

turn out to be a countess in her own right, though this fact is not much dwelt upon. She ultimately goes back to the bush to see if she really was in any sense married to the young native. The question does not need to be answered, as he is discovered to have died conveniently and Guy turns up at the right moment.

'Julian Trevor' is an able production for a beginner in the art of fiction. Mr. Tristram does not betray much of the prentice hand; he has made up his mind what to write about and how to write it, and the result is one with which he may be reasonably satisfied. His only wish, he tells us, was to touch on "the frivolous moods and mock passions of humanity"; and this is precisely what he has done, without in any part revealing more of the intensities of human feeling than are commonly and naturally found even in association with frivolity. It is in the manner rather than in the substance of his story that the author has achieved success. His cynicism lends interest to trivialities, and leaves the reader, in spite of its occasional malice, with a kindly and perhaps optimistic view of the world's frailties and shortcomings. From what has been said it may be concluded that this novel is entertaining to read. It is, in fact, something more than this: it is essentially humorous, and in certain passages the humour reaches an indisputably high standard. Mr. Tristram has moulded his style on the middle and best period of Anthony Trollope's. The subjugation of the President of the Local Government Board by his ambitious wife, for example, is an almost too academic study after the painter of Mrs. Proudie. It is, however, far from being a fault in a young writer to imitate good models; and close imitation is consistent with freshness of detail, and even originality of ideas. The author would probably not lay claim to much originality. He excels in observation, insight, and reproduction. The light touches with which he transfers Lord Beaconsfield to his canvas, and surrounds him with figures which may be identified either as individuals or types, according to the reader's fancy, are decidedly artistic. If Mr. Tristram, being young, can advance beyond his present attainment, and add mellowness to promise, he will do something very good indeed.

The maid called Barbara in Miss Childar's story is the daughter of a widowed mother living at Goodwin Minster, and has engaged herself to George Pembroke, son of the local banker, and an insufferable prig. Lady Anastasia Sparham, taking pity on the delicate maid, carries her off to Italy; and there Barbara meets Lady Anastasia's nephew Philip Dunstan, a desirable young man in all except that he is poor. This is the groundwork; on this is built up an edifice of love, scruple, self-devotion, jealousy, and despair. On the summit of the edifice we have *dénouements* and marriages, but these are not so much a continuation of the building as an arbitrary finish due to the author's creative will. For Barbara, who has found that she loves Philip immeasurably better than George, clings to the latter from a sense of duty, and all the more tenaciously because he has in the mean time been disfigured by small-

pox; and she would have clung to him to the bitter end if George himself, after steadily increasing the fervour of his affection, had not suddenly transferred his attentions to another woman. Miss Childar does her best to make this appear natural in the two or three pages that she devotes to the incident, but she has not led up to the change in a very artistic manner. A similar objection might be taken to several other incidents in the story, which is, however, decidedly stronger and more romantic than her previous efforts in fiction. She has drawn some good characters, and there is not a little pathos in the lives of the principal hero and heroine.

We cannot regard Miss Marryat's last volumes as at all worthy of her reputation. They contain the commonest and feeblest of magazine stories, with a few short essays on travel, economy, and other subjects interposed in the series. 'A Moment of Madness' relates how a certain married man was miserably poor in Camden Town, became comfortably rich as a baronet in Wales, fell in love with a young lady in his travels on the Continent, rashly avowed his attachment, and then returned to his wife. 'Captain Norton's Diary,' though unpleasant, is not quite so dull; in this case the heroine is a somnambulist, and reveals in her sleep her attachment for the husband of her friend. A tragic death removes her from a difficult position, and Capt. Norton, in spite of his morbid sentiment about her, reconciles himself to domestic duty. There is little to notice in the other stories, the best of which turn on ghosts, seen under more or less unaccountable circumstances. Some local knowledge is shown in the Norfolk tale of 'Lost in the Marshes,' which is the best in the book, though Darley is an improbable character and the dialect is imperfectly preserved. Even this much cannot be said of the Scotch "brogue" of Miss Mac Quirk, which is like nothing in nature. It is Miss Marryat's superstition that Scotch people say "Laird" for "Lord," an odd misconception. It should be unnecessary to tell an educated person that the two words are distinct, as an elementary knowledge of Scotch history will show. But the author has written so much poor English that to criticize her Scotch is superfluous.

'The Led-Horse Claim' is a bright little story with a deep vein of sentiment in it. The scene is a mining camp in Colorado. A dispute between rival claims furnishes the ground for the action and the situations. The manager of one mine falls in love with the sister of the owner of the adjacent workings. The strange mixture of roughness and civilization in the new town near the summit of the great "divide" makes a good setting for the love story. The tale appeared in the *Century Magazine* with some well-executed illustrations. Those in the reprint are not so good, the blocks having become worn.

SCHOOL-BOOKS.

Bell's Reading Books.—*Gulliver's Travels.* Part I. *A Voyage to Lilliput.* Part II. *A Voyage to Brobdingnag.* Abridged for Use in Schools.—*The Vicar of Wakefield: a Tale.* By Oliver Goldsmith, M.B. Abridged for Use in Schools by H. C. Bowen, M.A.—*Tales from Shakespeare.* By Charles and Mary Lamb.

Selected for Use in Schools. (Bell & Sons.)—That reading books for young people should be at once readable and of good literary quality is a principle too obvious to be disputed, though it is not unfrequently disregarded by the compilers of such works. In those above named it is distinctly recognized. Standard works of sterling value and great interest to the young are presented to them in a form adapted to their use by the simple omission of extraneous and unsuitable matter, without any further change. Great care and judgment have been exercised in making the excisions, so that no trace of them is discernible by the reader, who can, therefore, feel no sense of incompleteness. The tales from Shakespeare are given entire, those only having been selected which appeared suitable for schools. It is questionable whether such plays as 'The Taming of the Shrew' and 'Othello' come under this description. Certainly others might have been found that are more suitable.

Chambers's Graduated Readers. Book III.—*Chambers's Historical Readers.*—Book IV. *England from the Revolution to 1832.* (Chambers.)—The subject-matter of the Graduated Reader is of varied character, adapted to the gradual advancement of the pupil, and expressed in language at once clear and correct. Lists of words for spelling, explanations of difficult words, and suitable exercises add to the utility of the work. The poetry is of good quality, as also are some of the illustrations. The Historical Reader is composed of lessons or chapters, each devoted to some remarkable portion or person of our history since the Revolution. This combination of biography with history leads to a little repetition, but has its advantages. A few poems on historical subjects are inserted here and there. The style is perspicuous and easy, without being too familiar, and the work is well adapted for awakening an interest in history, though it can hardly take the place of a continuous narrative.

Sonnenschein's Special Merit Readers. Standard III. (Sonnenschein & Co.)—For variety and excellence of material this reader deserves commendation. It is well suited to interest young people of every class, together with those for whom it is specially prepared. Excellent explanatory notes are added where needed, and a few useful questions are supplied at the end. The book is printed and illustrated in superior style.

Greenwell's Scientific Series.—*My First, Second, and Third Algebra; My First Mensuration.* By M. H. Senior. (Simpkin, Marshall & Co.)—These little books give plenty of examples on the simplest rules, with easily intelligible and on the whole accurate explanations. Stress is very properly laid throughout upon the use of factors. The danger is lest a boy who has mastered these books should begin to regard himself as knowing algebra.

The Student's Mechanics. By W. R. Browne, M.A. (Griffin & Co.)—This book will be of great value both to students beginning the study of the subject and to those who desire to gain full knowledge. It is as clear in style and practical in method as might be expected from an author of such high claims, both academic and professional. The novelty of the book as regards arrangement is that the treatment of the fundamental doctrines of "Central Forces" and "Energy" is here placed early in the work, instead of being left, as usual, till late. The book is cordially to be recommended from all points of view.

Companion to Algebra. With Numerous Examples. By L. Marshall. (Rivingtons.)—The title of this book explains its aim. A certain amount of knowledge is supposed, and the further development is supplied in a clear and crisp style and without unnecessary bookwork. The numerous exercises are chosen with judgment, and the book will be of great service to an intelligent reader.

P. Ovidii Nasonis *Epistolarum ex Ponto*. Liber I. With Notes, Grammatical, Historical, and Geographical, by A. C. Maybury. (Baillière, Tindall & Cox.)—As the cover of this pamphlet announces that Dr. Maybury is qualified in surgery, chemistry, physiology, and natural philosophy, we cannot help being surprised at his editing Ovid; nor is the feeling lessened when we read in the note on Ep. i. 80, "duri oris = verecundii oris." The edition is not, however, nearly so bad as might be inferred from this and other blunders, such as are sure to be made by those with whom classical studies are only *παιδεία*.

Schiller's *Maria Stuart*. With Notes by M. Förster. (Williams & Norgate.)—*Select Poems of Goethe*. Edited by E. A. Sonnenschein and A. Pogatscher. (Sonnenschein & Co.)—*Goethe's Götze von Berlichingen*. Edited by H. A. Bull, M.A. (Macmillan & Co.)—These three books all testify to the spread in schools of the teaching of German; whether the results obtained bear any proportion to the amount of time given to the subject is doubtful. Mr. Förster's notes are meagre, and he does not supply an introduction. Messrs. Sonnenschein and Pogatscher deserve credit for having bestowed pains on their notes, many of which are very good. They are, however, rather curt, and the editors have a fondness for parallel passages which leads to their quoting passages that offer no parallel. For instance, on Goethe's well-known lines,—

Kommt aber nur einmal herein!
Begrüsst die heilige Kapelle;
Da ist's auf einmal farbig hell,
Geschlecht und Zierath glänzt in Schnelle,
Bedeutend wirkt ein edler Schein,—

they quote "Casting a dim religious light" as a "slightly different idea," when it is altogether different; and they give no note on "glänzt," which deserves one. Again, to illustrate the repetition,

Gegrüßet seid mir, edle Herr'n,
Gegrüßet ihr, schöne Damen!

they quote a line of Virgil, when a hundred instances from English ballad poetry are at hand which are much more to the point. It was a mistake to prefix a life of Goethe, and a blunder to give it in German. A general introduction to the poems selected should have been supplied instead. Mr. Bull's introduction is careful, but his notes might be lengthened with advantage. Such a statement as "Franconia, now Bavaria," is misleading.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Rosmini (A.) *Of the Five Wounds of the Holy Church*, ed. with Introduction by H. F. Liddon, cr. 8vo. 7/6 cl.
Selection from the Book of Praise for Children as edited by W. G. Horder for Jewish Children, 12mo. 2/6 cl.

Fine Art.

Wedmore (F.) *Four Masters of Etching*, 4to. 21/

Poetry.

Meredith's (G.) *Poems and Lyrics of the Joy of Earth*, 6/ cl.
Swinburne's (A. C.) *Century of Roundels*, small 4to. 8/ cl.

History and Biography.

Burgoyne's (R. H.) *Historical Records of the 93rd Sutherland Highlanders*, 8vo. 30/ cl.

Duke's (J.) *Recollections of the Kabul Campaign, 1879-1880*, 8vo. 15/ cl.

Logan (Sir W. E.), *Life of First Director of Geological Survey of Canada*, by B. G. Harrington, 8vo. 12/6 cl.

Geography and Travel.

Greenwood's (T. A.) *A Tour in the States and Canada, Out and Home in Six Weeks*, cr. 8vo. 2/6 cl.

Hutchinson's (W. H. F.) *Pen and Pencil Sketches, being Reminiscences during Eighteen Years' Residence in Bengal*, ed. by Rev. J. Wilson, 8vo. 18/ cl.

Philology.

Horati Flacci *Carminum*, Libri 4, ed. with Introduction and Notes by T. E. Page, 12mo. 6/ cl.

Hunt and Willemin's *Oxford and Cambridge French Grammar*, Pupil's Book, Part 3, 8vo. 3/ cl.

Science.

Frankland's (F. F.) *Agricultural Chemical Analysis*, 7/6 cl.

Sanson's (A. E.) *Lectures on the Treatment of some Forms of Valvular Diseases of the Heart*, 12mo. 3/6 cl.

General Literature.

Alford's (E. M.) *Romance of Combehurst*, 2 vols. cr. 8vo. 17/

Andrews's (W.) *Historic Romance, Strange Stories, Characters, &c., in the History of Old England*, cr. 8vo. 5/ cl.

Because of the Angels, a Novel, by M. Hope, 2 vols. 12/ cl.

Black's (W.) *Yolande, the Story of a Daughter*, 3 vols. 31/6

Bright (The) *Birthday Book*, selected and arranged by J. A. Langford, 16mo. 3/6 roan.

Burton's (Mrs. J. H.) *My Home Farm*, cr. 8vo. 3/6

Cook's (Rev. J.) *Advanced Thought in Europe*, As's, Australia, &c., 8vo. 4/6 cl.

Dewent's (J. L.) *Circe's Lovers*, 3 vols. cr. 8vo. 31/6 cl.

Gaidos's (B. P.) *Mariandela*, from the Spanish by G. Bell, 2/6

Grindon's (L. H.) *The Shakespeare Flora*, cr. 8vo. 6/ cl.

Lady's (The) *Guide to Home Dress-Making and Millinery*, by Sylvia, cr. 8vo. 2/6 cl.

Lee's (V.) *Ottile, an Eighteenth Century Idyl*, 12mo. 3/6 cl.

Senior Songman (The), by Author of 'St. Olave's', 3 vols. 31/6

FOREIGN.

Law.

Borchardt (O.) *Die Geltenden Handels-Gesetze d. Erdballs*, Part 1, 20m.

Fine Art and Archaeology.

Jullien (A.) *La Nièvre*, 125fr.

Lübke (W.) *Wandtafeln zur Kunstgeschichte*, Part 1, 12m.

Palais (Le) de la Légion d'Honneur, 5fr.

Drama.

Pröls (R.) *Geschichte d. Neueren Drama's*, Vol. 3, 22m. 50.

History and Biography.

Pajol (Le Comte) *Les Guerres sous Louis XV.*, Vol. 2, 12fr.

Passage (L.) *Henrik Ibsen*, 6m.

Rouix (J. D. Le) *Les Archives de l'Ordre de Saint-Jean de Jérusalem*, 8fr.

Stieve (F.) *Die Politik Baierns, 1591-1607*, Part 2, 15m.

Philology.

Geltler (L.) *Die Albanesischen u. Slavischen Schriften*, 28m.

Leumann (E.) *Das Aupattika Sūtra*, Part 1, 6m.

Periphus (Der) *d. Erythraischen Meeres*, erklärt v. B. Fabricius, 6m.

Sanders (D.) *Satzbau u. Wortfolge in der Deutschen Sprache*, 2m. 40.

Schneider (W.) *Die Französische Volkslieder*, Part 1, 1m. 80.

Wagner (R.) *De Epigrammatibus Græcis*, 2m.

Science.

Becker (O.) *Zur Anatomie der Gesunden u. Kranken Linse*, 36m.

Buchner (H.) *Die Aetiologische Therapie der Lungentuberculose*, 4m.

Hospitalier (E.) *Formulaire de l'Électricien*, 5fr.

Lapparent (A. de) *Cours de Minéralogie*, 15fr.

Petermann (A.) *Recherches de Chimie et de Physiologie*, 10fr.

Quenstedt (F. A.) *Die Ammoniten d. Schwäbischen Jura*, Part 1, 15m.

Schneider (A.) *Zoologische Beiträge*, Vol. 1, Part 1, 15m.

General Literature.

Hanoum (L.) *La Baigneuse de Brouse*, 3fr. 50.

Verne (J.) *Kéran-le-Tétu*, Vol. 1, 3fr. 50.

DOUBLE CHRISTIAN NAMES.

Norwich, June 5, 1883.

To-day I visited Swanton Morley and made a rubbing of the inscription about which Mr. A. H. Brown and Mr. Rye are having a little controversy. The lettering is quite plain and needs no expert to read it, and has all been done at the same time by the same hand. Mr. Brown errs in reading "Kathryn" with an *h*, and Mr. Rye when he reads a trifling flourish as an *s*.

I enclose a rubbing, and you can see that the inscription is: "Pray for the soul of Thomas wygthman & annes katryn the wyf of hym & wyt the dat of ower lord God m^ccccc^xxxiii." W. FRED CREENY.

THE IMPORTANCE OF ASSYRIOLOGY TO HEBREW LEXICOGRAPHY.

IV.

It has been already pointed out by Cheyne, in his excellent commentary upon the prophecies of Isaiah (vol. ii., 1882, p. 160, f.), that the common rendering of the Hebrew root *זָכַל* by "to dwell" can no longer be maintained. Owing to the unsatisfactory translation of

יִזְכְּלִי, Leah's words after being delivered of her sixth son Zebulun, in Gen. xxx. 20, "God hath endued me with a good dowry; now will my husband dwell with me, because I have born him six sons," do not give a good sense. Cheyne rightly remarks that "the word is commonly so rendered, not to suit the context, but in obedience to a prejudice as to the meaning of *זָכַל*." The latter word is usually translated by "dwelling," and *זָכַל* is thought to be a denominative verb of it. The ninth edition of Gesenius's dictionary states that "it occurs in all dialects only as a denominative verb." The incorrectness of this statement is proved by Arabic, and especially by the Assyrian language. In Assyrian *zabālu* is a very common synonym of *nashā* (Heb. נָשָׂא), "to lift, to raise, to

bear,"—the very meaning, as St. Guyard has shown, wanted in the passage above quoted. The translation "Now will my husband exalt or honour me" not only suits the context, but agrees in substance with the rendering of the Septuagint, *αἰσχυριέ με*, "he will prefer me." Light is also thrown by Assyrian on the meaning of *זָכַל* itself. The original meaning of that word is not "dwelling" in general, but "elevated or high dwelling." It is, therefore, especially applied to the heavenly dwelling-places of the sun and the moon (see Hab. iii. 11) and to the high temple of God. "How suitably does Solomon, after alluding to Jehovah's dwelling in thick clouds, refer to the newly built temple as a *בֵּית זָכָל*, 'a house of height' (1 Kings viii. 13), a house which by its elevation pointed men upwards to the heavenly temple!" (Cheyne.)

Again, Hebrew *דָגֵל* means "banner"; but what is the meaning of the verb *דָגַל* (Psalm xx. 6; Cant. v. 10)? The ninth edition of Gesenius's dictionary says that *דָגַל* is derived from the Arabic *dajala*, "to cover," the banner being "the cover of the stick," and that the

Hebrew *דָגַל* is again a denominative verb, meaning "to erect a banner" or "to provide with a banner." Now, in the first place, it does not seem very probable that the banner should have been called in any language "cover of the flagstick." In the second place, the rendering of *דָגַל* by "one provided with a banner" in Cant. v. 10, "My beloved is white and ruddy, conspicuous among ten thousand like a man provided with a banner," is most unnatural.

The general import of *דָגַל*, which the Authorized Version translates well by "the chiefest," is clear, but what is the original meaning? Assyriology solves the riddle. In Assyrian the banner is likewise called *diglu*. We read in a hymn addressed to the sun-god, "Thou art the light of the furthestmost ends of heaven, thou art the banner (*diglu*) of the vast earth; the vast nations look upon thee and rejoice." The verb from which *diglu* is derived occurs hundreds of times in the Assyrian texts, its simple meaning being "to see." The banner is, therefore, the object to which the eyes of the soldiers are directed—undoubtedly a far better explanation than "cover of the flagstick."

דָגַל in Cant. v. 10 is, therefore, to be translated, "My beloved is looked up to among ten thousand"—among ten thousand the eyes of every one are directed only to him. In the same manner the translation of the parenthetic words in Psalm xx. 6, expressing the cheerful confidence of the believer in Jehovah's name and help, "We will rejoice in thy salvation, and in the name of our God we will set up our banners," had better be replaced by "We will rejoice in thy salvation, and keep our eyes directed upon the name of our God." The passage forcibly reminds one of an oracle sent to the king Esarhaddon from the goddess of Arbela: "Do not trust in men, direct thy eyes upon me, *digulāni*, i.e., look upon me, keep thy eyes directed upon my name."

Another verb that has been explained in the most divergent manner is *כָּמַר* (see Gen. xliii. 30; Lam. v. 10), from which the names of the heathen priest (*כֹּמֶר*) and of the net (*מִכְמֶרֶת*) are derived. The last edition of Gesenius's dictionary, partly following the Septuagint, gives three different meanings to this one root: firstly, "to hide," by which *מִכְמֶרֶת*, "net," is explained as the object hidden in the water or on the earth; secondly, "to be dark or black," by

which כֹּהֵן, "priest," is interpreted to mean originally "blackness," then the "dark-dressed man" (Gesenius, "qui atra veste incedit, lugens, hinc asceta, sacerdos"); thirdly, "to contract," therefore, Gen. xliii. 30, "His bowels were drawn together towards his brother." The two different meanings thus ascribed to one and the same form, כֹּהֵן, and the

etymological explanation of its derivatives, will hardly satisfy any thoughtful reader. How plain and simple becomes the difficulty by the comparison of the Assyrian dictionary! The verb *kamāru* occurs very often on the Assyrian monuments, meaning everywhere "to strike down, to throw down, to overpower." An Assyrian vocabulary which I have lately examined shows that *kamāru* is a synonym of *dakū* (דָּכָה, דָּכָה) and *labānu* (comp. the phrase *labān appi*, "to throw down the face, to adore"). By applying this meaning to the Hebrew passages in question every difficulty is removed. Who can deny that the following translations are at once the most simple and the most satisfactory? Gen. xliii. 30: "And Joseph made haste; for his love was overpowered towards his brother, and he sought where to weep."* 1 Kings iii. 26: "Then spake the woman whose the living child was unto the king, for her love was overpowered towards her child," &c. Hos. xi. 8: "How shall I give thee up, Ephraim?...mine heart is turned within me, my sympathy (not "repenting") is totally overpowered." Turning to the explanation of the passage Lam. v. 10, it will be remembered that images taken from the oven are not unfrequently used in the Assyrian proverbs. Thus we read *Kīma tināri lābiri ana mukkurika maris*, "Like an old oven he is too weak to do thee much harm," i. e., like an oven he has no strength, or, in accordance with the Eastern custom, like a pot the sides of which are burst by too long use and by exposure to violent heat, he is powerless. The passage in Lam. v. 10 is therefore to be translated "Our skin has been overpowered like an oven," i. e., has become powerless, or lost its vigour and power of resistance, "by the burning of the famine." Finally, as to the name of the net and the heathen priest, the former is called מְכַמֵּר as the instrument by which the prey is overpowered or thrown down (compare the Assyrian phrase "Like a net *aschup-shu*," "I threw him down," from (סָחַף); while the priests, or כֹּהֲנִים, are the persons who throw themselves down on their faces and adore (comp. *סָנַר* and *labān appi*). The Syriac *knāra*, "sad, dejected," confirms the correctness of my view.

In the same manner many other Hebrew verbs could be explained, not by any hypothesis, but merely by following the invaluable vocabularies of the old Babylonian and Assyrian scholars as well as the context. Want of space unfortunately obliges me to confine myself to these few instances, and to reserve the explanation of verbs like תָּכַח (Deut. xxxiii. 3) and others to a future opportunity.

Hebrew lexicography is bound to look for help to the Assyrian dictionary chiefly in those cases where a verbal root is only preserved in derivatives. In the majority of these cases Hebrew lexicography is quite unable to give the original meaning of a word. Thus we know that חָתָן is the father-in-law, but we cannot tell why he is so called, the verb חָתַן occurring only as a denominative verb. Again, we know that שָׂבַט means "staff," but we are quite in the dark about the original meaning of the root שָׁבַט. Of course no blame of any kind attaches to Hebrew lexicography for having recourse in such cases to the kindred dialects.

* רַחֲמִים means love as well as bowels; the passage Hos. xi. 8 teaches that it had better be taken in the former sense.

What I do censure is the indiscreet use made of Arabic, the pernicious practice of forcing Arabic meanings on Hebrew words with an utter disregard of the genius of the Hebrew language. Could any linguist, especially one acquainted with the laws of comparative philology, think it possible that the eighth edition of Gesenius's dictionary proposes in right earnest the following development of meanings for חָתָן, "father-in-law"? חָתָן, like the Arabic *chatana*, means "to circumcise," and, further, "to incise, to penetrate, to go into," another family. Both father-in-law and mother-in-law are called חָתָן and חָתָנָה because through the marriage of their daughters they gain entrance into another family. Could anything be more nonsensical? And is it not deeply to be regretted that young beginners in Hebrew, who look upon Gesenius's dictionary as their safest guide, are thus misled, and that wrong ideas are instilled into their minds concerning "Semitic thought"?*

Arabic scholars are perfectly justified in rejecting all those hazardous explanations of Assyrian words by the Arabic dictionary;† but why do they not stop, for the sake of Semitic science in general, such an abuse of Arabic in the treatment of Hebrew? The Assyrian language, which, as we have seen, is not only intimately related to Hebrew, but possesses a literature three times larger than the Old Testament, supplies all these roots, showing them in living use in numerous instances. The truth of this statement will be proved by every page of my Assyrian dictionary, which will demonstrate conclusively that both the language used by the old kings of Babylonia and Assyria and the sacred tongue of David and Isaiah will no longer be bondservants to Arabic lexicography.

The Assyrian verb *chatānu*, from which the words for affinity are derived, meant originally "to surround, to protect." The Assyrian magician sees in a dream the king Asurbanipal fighting in the midst of his enemies, but he sees at the same time the goddess Istar protecting him and surrounding him (*chātinat*) on every side. The verb *chatānu* is very common in the sense of "to protect, to help, to support"; the parents-in-law are called חָתָן and חָתָנָה as those who protect and support the young family. That this explanation is in harmony with "Semitic thought" is confirmed by the synonyms חָסַם, "father-in-law," חָמוּת, "mother-in-law," which are derived from the same verb חָמָה, "to surround," as חֹמֶה, "the surrounding and protecting wall."

Why is the stick called שָׁבַט in Hebrew? Gesenius's dictionary combines the word, without putting any query, with the Arabic *sabita*, "to be lank" (of the hair). It cannot be questioned that a stick or a rod, especially one used for punishment, may be "lank"; still, this etymology must now be given up, because Assyrian shows clearly that *shibtu*, "the stick," is derived from *shabātu*, "to strike, to beat, to slay," the stick being the instrument of beating. It is only fair to add that Fürst, aided by the Targumic and Talmudic idiom, has already proposed this etymology.

Like all Semites, the Hebrew people called the flock, both of sheep and goats, צֹאן. We do not know why, because no Semitic language has the verb צָא in living use. The latest editions of Gesenius's dictionary, which generally prefer

* Compare what is said in the preface of the eighth edition of Gesenius's dictionary about the "Semitischen Vorstellungskreise." The ninth edition has given up the above-mentioned explanation of the name of the parents-in-law. According to the ninth edition they are thus called as those who circumcise or decide, the decision as to which husband their daughter is to be given being left to them.

† As *aplū*, "son," by Arabic *habila*, "to be childless"; *situ*, "the other," *sittu*, "the rest," by Arabic *satun*, &c.

a conjecture, however bad, to a plain confession of ignorance, think it probable that the name of the flock is to be compared with the Arabic *danīa*, "to be small, sick, emaciate." Poor Semitic people! Indeed, if anything could point to the desert as their original home, small and emaciated sheep and goats would do so. The Babylonians and Assyrians called the flock *tsēnu*, as the other Semitic nations did, but they have preserved at the same time the verb צָא in numerous passages. It is one of the most common synonyms of *tābu*, "to be good, benevolent," the flock being called *tsēnu* because of the tameness and gentleness of the animals composing it; this is real "Semitic thought," as is shown by the Arabic *na'am*. To quote another instance, Hebrew מַחִיר, "prize," has an exact

Assyrian equivalent in *machiru*. In Hebrew מַחֵר as a verb is not in use; in my Assyrian dictionary I could fill ten pages with verbal forms of *machāru*, "to receive"—the price, the wages, is simply that which is received. I conclude this article with a few remarks on

the well-known Hebrew verb הָכִיל, "to treat any one ignominiously, to insult him." The verb not occurring in the Qal, we cannot tell the original meaning of the Hifil. The ninth edition of Gesenius's dictionary says, "The verb means 'to hit, ferire,'" and compares Arabic *kalama*, "to wound," in the second form "to speak, to address anybody" (originally to lash! see חָטַב in the eighth edition). Now the Assyrian has the two verbs *kalāmu* and *qalāmu*, "to be small"; *kalāmu* is a child (Rawl. ii. 30, 43 c); *kalmatu* and *qalmatu* are, as in Aramaic, the names for the smallest beasts, like the worms; the vocabularies call expressly *qalmu* (*kalmu*) a synonym of *qallu*, Heb. קָל (Rawl. ii. 36, 40, 41 a). Thus Assyrian *kullumu*, "to treat any one ignominiously," meant originally "to estimate lightly," *detractare*. Hebrew

הָכִיל is therefore the exact synonym of הָקַל, הָקֵל.

Some more curious illustrations of this important merit of Assyriology will be found in my next article. FRIEDRICH DELITZSCH.

P.S.—In reply to the remarks of Mr. Theo. G. Pinches in last week's *Athenæum* I have to make the following observations. Mr. Pinches is right with regard to the name of the Babylonian king, which is *Marduk-bal-iddina*, not "*Marduk-shum-izri*." I quoted the text from memory, and by mistake substituted a wrong proper name for that of *Marduk-bal-iddina*. I cannot allow Mr. Pinches to suppose that this mistake is due to my "having worked from a defective copy." Is he aware that the charge of inaccurate copying is one of the heaviest charges that can be brought against any scholar? As to Mr. Pinches's philological remarks, I regret that he should have attempted to criticize my statements, thus obliging me to expose a lack of scholarship on his part. English and German are not so intimately related as Assyrian and Hebrew. The difference in meaning, therefore, between English and German words which are etymologically identical is no proof whatever against the correctness of the identification of

chabatsillatu with Heb. חֲבִצֵּלָת. If Mr. Pinches had paid proper attention to the contents of my second article he would have hesitated to doubt my identification on such grounds. My reading *qāqūnitu*, which is based on parallel passages, is perfectly correct. If Mr. Pinches is not acquainted with the passages in question in the second volume of "W. A. I., Botta's inscriptions, and Smith's 'Asurbanipal,'" I shall be most happy to give him the references. The space allotted to me in these columns does not allow of my entering into the discussion of such

elementary matters as the transliteration of the Assyrian characters. Nor can I undertake to notice all the synonyms of a word given in the texts here quoted. Mr. Pinches has apparently not seen why I selected *shūshu* and *pirchu* in preference to *chabbūru*, *udittu*, and *lubshu*. I omitted these words because they are not of the same interest to students of the Old Testament as *shūshu* and *pirchu*. *Chabbūru* is, by-the-by, a good Semitic word, not Accadian. The comparison of *udittu* with חֲדָתָה, which Mr. Pinches

considers "very tempting," reminds me of the darkest period of Assyrian philology. I must also remind Mr. Pinches that the Arabic *chinta* has a soft guttural, not "the very hardest of the gutturals."

No one is exempt from making mistakes. Correction is, therefore, at all times desirable and welcome. I must, however, ask Mr. Pinches to make himself more extensively acquainted with the lexicographical part of Assyrian literature before again attempting to criticize my statements.

'SIR GILES GOOSECAP.'

As this play is now being reprinted by Mr. Bullen in his excellent series of "Old Plays," it may be of interest to your readers to know what evidence exists in regard to its authorship. It was produced by the Children of the Chapel, and must therefore date between 1599 and 1601, although it was not printed till 1606, having been entered on the Stationers' Registers Jan. 10th, 1605/6. When the second edition was printed in 1636, Hugh Perry, the publisher, speaks of the author as being then dead. The only other plays known to have been represented by the Chapel Children are Lyly's 'Love's Metamorphosis' and the three "comical satires" of Ben Jonson. The present play bears palpable marks of Jonson's influence, and contains allusions to Queen Elizabeth and the visit of Monsieur.

The author, then, must have been a stage writer at the end of the sixteenth century, probably a friend of Jonson's, and not surviving 1636. The only known playwrights who fulfil the time conditions are Marston, Middleton, and Chapman. Internal evidence, to say nothing of Jonson's enmity, is conclusive against Marston and Middleton. Even those critics who think it possible that the same writer should have produced 'All Fools,' 'Alphonsus of Germany,' 'Revenge for Honour,' and 'The Second Maiden's Tragedy,' will not, I think, advance a claim to 'Sir Giles Goosecap' for the author either of 'The Witch' or of 'Antonio and Mellida.' Chapman, on the other hand, fulfils the conditions required. He was Jonson's intimate friend, and died in 1634. In 1598 he was writing plays for Henslow at the Rose Theatre; on July 17th, 1599, his connexion with the Admiral's Company there performing ceased; and his next appearance in stage history is as a writer for the Children of her Majesty's Revels, the very company that he succeeded, and was, indeed, founded on, that of the Children of the Chapel at Blackfriars. If Chapman was not writing for the Chapel boys from July, 1599, to 1601, we do not know what he was doing at all.

The external evidence then clearly points to Chapman. The internal is still more decisive. To say nothing of metrical evidence, which seems just now out of fashion, probably on account of the manner in which it has been handled, can there be any doubt of the authorship of such lines as these?—

According to my master Plato's mind,
The soul is music, and doth therefore joy
In accents musical, which he that hates
With points of discord is together tied,
And barks at Reason consonant in Sense,
Divine Eugenia bears the ocular Form
Of Music and of Reason, and presents
The soul exempt from flesh in flesh inflamed;
Who must not love her then that loves his soul?

Act III. sc. ii.

And for the lower comedy, Act IV. sc. i., in

which Momford makes Eugenia dictate a letter to Clarence, should be compared with 'The Gentleman Usher' (III. i.) and 'Monsieur d'Olive' (IV. i.). These are clearly all from one mould.

As to the play being printed anonymously, so was 'Bussy d'Ambois,' yet no one doubts its authorship on that account. If it be said the play is too weak for Chapman, I answer that it is as good as 'The Blind Beggar of Alexandria' or 'The Humorous Day's Mirth.' I believe the present play was written after them in the autumn of 1599, and before the production of any other plays of Chapman's as we now have them. If this be so Mr. Bullen's volumes will be absolutely necessary for every one who wishes to have complete copies of the works of Fletcher, Massinger, Shirley, Glapthorne, or Chapman.

I may add in conclusion that I have reason to believe that the tragedy of 'Nero' in the same series was written by Thomas May, the translator of Lucan.

F. G. FLEAY.

INDIAN FEMALE EDUCATION.

Oxford, May 30, 1883.

ALL who are labouring for the promotion of female education in India will learn with melancholy interest how great were the literary attainments of the sister of Sripad Babaji Thakur, of the Bombay Civil Service, who has lately died at the early age of nineteen. We are informed, on the authority of her brother, that besides being a proficient in the literature of her own mother tongue (Marāṭhi), this remarkable young lady was also well acquainted with English, Kanarese, Persian, and Sanskrit. In the last language she knew by heart Pāṇini's grammar, the 'Uṇādi-sūtras,' the 'Phit-sūtras,' Hemachandra's 'Kosha,' and the grammatical poem of Bhaṭṭi. As an instance of her powers of memory, it is stated that she learnt the whole 'Dhātupāṭha' by heart in four days. When quite a child she was more than a match for any ordinary draught and chess player, and could solve the difficult chess problems propounded in the *Illustrated News* and other journals. If this account of her intellectual powers and acquirements be not exaggerated, one is inclined to ask whether her untimely end may not have been partly due to an overwrought and overtaken brain. When she was in a raging fever the relatives who surrounded her bedside neglected to send for European medical aid, though the Grant Medical College was close at hand.

This is another sad illustration of the simple fact that in India we are ever confronted with the most bewildering extremes and the most unhappy contrasts. No middle term seems to exist anywhere, no intermediate region between excessive wealth and abject poverty, between lofty spiritual aspirations and the grossest superstitions, between the highest triumphs of knowledge and the deepest depths of the most degrading ignorance. We are told to beware of over-legislation. Ought we not also to be on our guard against over-education? If the forcing process is applied to human brains physically incapable of bearing any unusual strain, a nemesis must follow. Even in England we are apt to forget that the average weight of a woman's brain is several ounces less than that of a man. I commend to both our legislators and educators a wiser study of the law of adaptation as expressed in the following Sanskrit proverb: "Yad yena yujyate loke budhas tat tena yojayet" (To whatever thing any other thing is suited in this world, let a wise man fit that to that).

MONIER WILLIAMS.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the first part of the list of names intended to be inserted under B in the 'Dictionary of National Biography.' The editor will be obliged by any notice of omissions or errors addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He parti-

cularly requests that any suggestion of new names may be accompanied by a distinct reference to the source from which they are taken. When one date alone is given it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate.

Baalun, or Balun, John de, judge, 1235
Baalun, or Balun, Roger de, judge, 1226
Baun, John de, painter, 1633-1702
Babbage, Chas., F.R.S., mathematician, 1871
Babbard, Ralph, inventor, temp. Eliz.
Babel, William, musician, 1700-22
Baber, Rev. Henry Harvey, philologist, 1869
Baber, Sir John, M.D., physician, 1625-1703
Babington, Anthony, conspirator, 1586
Babington, Benjamin Guy, M.D., F.R.S., medical writer, 1794-1866
Babington, Brute, D.D., Bishop of Derry, 1611
Babington, Francis, D.D., Rector of Lincoln College, 1539
Babington, Gervase, Bishop of Worcester, 1551-1610
Babington, Humphrey, D.D., divine, 1691-2
Babington, John, pyrotechnist and mathematician, 1604*, fl. 1635
Babington, William, judge, 1455
Babington, William, M.D., chemist and mineralogist, 1756-1833
Babylon, Peter, poet and divine, fl. 1317
Bachman, disciple of St. Patrick, fl. 460
Bache, Francis Edward, composer, 1833-58
Back, Admiral Sir Geo., Arctic navigator, 1796-1878
Backhouse, Sir William, Rosicrucian, 1593-1669
Backwell, Edward, alderman of London, 1679
Bacon, Anna, Lady, wife of Sir Nicholas, 1528-1600
Bacon, Anthony, diplomatist, brother of Francis, 1558-1601
Bacon, Francis, Viscount St. Albans, philosopher, 1560-1626
Bacon, Francis, judge, 1587-1657
Bacon, John. See Baconthorpe.
Bacon, John, judge, fl. 1313
Bacon, John, sculptor, 1740-99
Bacon, John, F.S.A., antiquary, 1738-1816
Bacon, John, sculptor, 1777-1859
Bacon, Rev. Montagu, 'Notes on Hudibras,' 1638-1749
Bacon, Sir Nathaniel, painter, 1547-1618*
Bacon, Nathaniel, republican, 1660
Bacon, alias Southwell, Nathaniel, Jesuit, 1598-1678
Bacon, Nathaniel, general, Virginian rebel, 1678
Bacon, Sir Nicholas, Lord Keeper, 1509-79
Bacon, Phaulon, D.D., dramatist, 1701-83
Bacon, Philemon, naval commander, 1668
Bacon, Richard Mackenzie, writer on music, 1775-1844
Bacon, Robert, discoverer of Iceland, fl. 1400
Bacon, Robert, Dominican, 1168*-1245
Bacon, Roger, philosopher, 1214-92
Bacon, Thomas, judge, fl. 1329
Bacon, alias Southwell, Thomas, Jesuit, 1592-1637
Baconthorpe, or Bacon, John, the Resolute Doctor, 1346
Bacot, John, M.D., military surgeon, 1781-1870
Badby, John, Protestant Reformer, 1409
Badby, William, Carmelite, fl. 1380
Badcock, John, sporting writer, fl. 1828
Badcock, Samuel, divine, 1747-88
Baddeley, Edward, Q.C., lawyer, 1868
Baddeley, Richard, B.A., author, fl. 1653
Baddeley, Robert, comedian, 1794
Baddeley, Mrs. Sophia, actress, 1744-86
Baddeley, Rev. T., 'Sure Way to find out the True Religion,' fl. 1822
Badew, Richard, founder of University Hall, Cambridge, fl. 1342
Badham, Charles, M.D., F.R.S., physician, 1845
Baffin, William, navigator, 1584*-1622
Bagard, or Baggard, Thomas, LL.D., civilian, fl. 1532
Bage, Robert, novelist, 1728-1801
Baghot, Walter, political economist, 1826-77
Bagford, John, bibliographer, 1675-1716
Bagerley, Capt. Humphrey, engaged in Gerard's conspiracy, fl. 1654
Baggs, Charles Michael, D.D., Catholic bishop, 1806-45
Bagot, Lewis, Bishop of St. Asaph, 1740-1802
Bagot, William, 2nd Lord Bagot, author, 1853
Bagshaw, Christopher, author, fl. 1626
Bagshaw, Edward, Royalist, biographer, 1662
Bagshaw, Edward, Nonconformist divine, 1671
Bagshaw, Henry, D.D., controversialist, 1709
Bagshaw, William, Apostle of the Peak, 1627-1702
Bagster, Jonathan, publisher, 1813-72
Bagster, Samuel, printer and author, 1835
Bagwell, William, astronomer and poet, 1803*, fl. 1664
Baikie, William Balfour, M.D., African explorer, 1820-64
Bailey, George, M.D., physician, 1693-1771
Bailey, James, classical scholar, 1864
Bailey, John, engraver and agriculturist, fl. 1796
Bailey, Nathan, lexicographer, 1742
Bailey, Peter, poet, 1823
Bailey, Sam., 'Formation and Publication of Opinions,' 1870
Bailey, Tho., 'The Annals of Notts,' 1850
Bailey, Walter. See Baile.
Baillie, Cuthbert, Lord Treasurer of Scotland, 1514
Baillie, Edward, lieutenant-colonel, 1778-1836
Baillie, Sir C., secretary to Mary Queen of Scots, 1542-1625
Baillie, Alexander, engraver, fl. 1764
Baillie, Charles, Lord Jerviswoode, Scotch judge, 1804-79
Baillie, Lady Grisel, Scotch poetess, 1665-1746
Baillie, Joanna, dramatist, 1762-1851
Baillie, Col. John, Orientalist, 1773-1833
Baillie, Mrs. Marianne, traveller, 1851
Baillie, Matthew, M.D., physician, 1761-1823
Baillie, Rev. R., Principal of Glasgow University, 1599-1662
Baillie, Robert, Scotch patriot, executed 1684
Baillie, or Balzie, William, Scotch physician at Bologna, fl. 1484
Baillie, Capt. William, engraver, 1723-1810
Bailey, Edward Hodges, R.A., sculptor, 1788-1867
Bailey, Francis, D.C.L., F.R.S., astronomer, 1774-1844
Bailey, John, Dissenting minister, 1648-97
Bailey, Thomas, D.D., Catholic divine, 1591
Bainbridge, John, M.D., astronomer, 1643
Bainbrig, Thomas, D.D., controversialist, 1638-1703

Bainbrigg, Reginald, antiquary, 1546*-1609
 Bainbridge, Sir Philip, K.C.B., general, 1786-1832
 Baine, Rev. James, M.A., of the Relief Communion, 1710-90
 Baines, Edward, M.P., historian and topographer, 1774-1843
 Baines, John, mathematician, 1786*-1835
 Baines, Paul, See Baynes
 Baines, Peter Augustine, D.D., Catholic bishop, 1787-1843
 Baines, Roger, See Baynes
 Baines, Sir Tho., M.D., physician, 1622*-80
 Baines, Tho., topographer, 1881
 Baird, Sir David, Bart., K.C.B., general, 1757-1829
 Baird, Geo. Husband, D.D., Principal of Edinburgh University, 1761-1840
 Baird, James, benefactor to Church of Scotland
 Baird, Sir John, Lord Newbyth, Scotch judge, 1621-98
 Baird, Rev. John, of Yetholm, Roxburghshire, 1861
 Baird, Dr. William, F.R.S., surgeon and naturalist, 1804-72
 Baithen, St., biographer of St. Columba, 598
 Baker, Alexander, Jesuit, 1582-1638
 Baker, Charles, alias Lewis, David, Jesuit, 1617, executed 1679
 Baker, David Augustine, Benedictine, 1575-1641
 Baker, David Bristow, divine, 1804-52
 Baker, David Erskine, 'Biographia Dramatica,' 1767
 Baker, Edward, mathematician, geographer, antiquary, 1816
 Baker, Rev. Franklin, M.A., 'Nonconformity in Bolton,' 1867
 Baker, Geoffrey, or Walter, monk of Osney, fl. 1347
 Baker, George, surgeon, fl. 1610
 Baker, Sir George, M.D., F.R.S., President of College of Physicians, 1722-1809
 Baker, George, Mus. Doc., 1773-1847
 Baker, George, historian of Northamptonshire, 1731-1851
 Baker, Henry, F.R.S., naturalist and poet, 1698-1774
 Baker, Henry, son of the naturalist, lawyer and poet, fl. 1756
 Baker, Henry Anon, Irish architect, 1838
 Baker, Rev. Sir Henry Williams, Bart., divine, 1877
 Baker, Humphrey, arithmetician, fl. 1598
 Baker, Sir John, Chancellor of the Exchequer, 1558
 Baker, John, admiral, 1661-1716
 Baker, John, R.A., painter, 1736-71
 Baker, Joseph, draughtsman, 1770
 Baker, Pacificus, Franciscan, 1695-1774
 Baker, Philip, D.D., Provost of King's Coll., Camb., 1524, fl. 1601
 Baker, Sir Richard, chronicler, 1568*-1644
 Baker, Richard, writer on arithmetic, fl. 1650
 Baker, Robert, traveller, 1584
 Baker, Rev. Thomas, mathematician, 1625-89
 Baker, Thomas, B.D., antiquary, of St. John's Coll., Camb., 1657-1740
 Baker, Thomas, painter, 1809-69
 Baker, William, printer, 1742-85
 Baker, William, legal writer, 1734-1859
 Baker, Sir William Erskine, general, 1881
 Bakewell, Robert, grazier, 1728*-95
 Balam, Richard, mathematician, fl. 1653
 Balatine, Allan, chronicler and mathematician, fl. 1600
 Balcanqual, Walter, Presbyterian divine, 1616
 Balcanqual, Walter, D.D., Dean of Durham, 1586*-1645
 Balcarres, Colin Lindsay, 3rd Earl of, 1722. See Lindsay
 Balch, William, American divine, 1704-92
 Balchen, John, admiral, 1699-1744
 Bald, Robert, civil engineer, 1861
 Baldock, Ralph de, Bishop of London, Lord Chancellor, 1313
 Baldock, Robert de, Bishop of Norwich, 1327
 Baldock, Robert, judge, 1691
 Baldred, St., Bishop of Glasgow, 606
 Baldrey, Joshua Kirby, artist, 1756-1829
 Baldwin, Archbishop of Canterbury, 1190
 Baldwin, Charles, political writer, 1775-1869
 Baldwin, George, mystical writer, 1744-1818*
 Baldwin, Richard, D.D., Provost of Trinity College, Dublin, 1667-1758
 Baldwin, Thomas, writer on acrostics, fl. 1786
 Baldwin, Thomas, architect, 1750-1820
 Baldwin, Sir Timothy, master in Chancery, fl. 1670
 Baldwin, William, M.A., schoolmaster, 1532*-64*
 Baldwin, or Bawden, William, Jesuit, 1563-1632
 Baldwin, Rev. Edward, miscellaneous writer, 1817
 Bale, John, Bishop of Ossory, 1485-1563
 Bale, Robert, chronicler, fl. 1461
 Bale, Robert, Carmelite, 1503
 Sales, Christopher, Catholic priest, executed 1590
 Bales, Peter, calligraphist, 1547-1610*
 Bale, or Bailey, Walter, M.D., physician, 1529-92
 Balie, Michael William, musical composer, 1808-70
 Balie, Victoria, afterwards Lady Crampton and Duchess de Frias, 1857-71
 Balfour, Alexander, novelist and miscellaneous writer, 1767-1829
 Balfour, Sir Andrew, physician and botanist, 1630-94
 Balfour, Mrs. Clara L., lecturer, 1878
 Balfour, Francis, physician, fl. 1812
 Balfour, Francis Maitland, professor at Cambridge, 1882
 Balfour, Sir James, Scotch statesman, 1583
 Balfour, Sir James, Scotch historian and antiquary, 1600*-57
 Balfour, James, of Pirig, opponent of Hume, 1703-95
 Balfour, John, of Burleigh, Covenanter, 1688
 Balfour, Nisbet, general, 1823
 Balfour, Robert, Catholic writer, 1550*-1620*
 Balfour, Robert, Lord Balfour of Burleigh, military commander, 1663
 Balfour, Robert, 5th Lord Balfour of Burleigh, Jacobite, 1757
 Balfour, William, lieutenant-colonel, 1775*-1838
 Balguy, John, divine, 1696-1748
 Balguy, Thomas, D.D., Archdeacon of Winchester, 1716-95
 Balhol. See Balliol.
 Ball, Sir Alexander, Governor of Malta, 1809
 Ball, John, Wickliffe and rebel, executed 1381
 Ball, John, Puritan divine, 1585-1640
 Ball, Nicholas, Irish judge, 1791-1865
 Ball, Robert, LL.D., naturalist, 1802-57
 Ball, Thomas, Puritan divine, 1590*-1659
 Ballanden. See Bellenden.
 Ballantine, James, artist and poet, 1808-77
 Ballantyne, James, printer, of Edinburgh, 1772-1833
 Ballantyne, James K., LL.D., Orientalist, 1854
 Ballantyne, John, printer and publisher at Edinburgh, 1774*-1821
 Ballantyne, Rev. John, Scotch metaphysician, 1778-1830
 Ballard, Edward George, poet and antiquary, 1791-1890
 Ballard, George, biographer, 1755
 Ballard, John, Catholic priest, executed 1596

Ballard, Samuel James, admiral, 1829
 Ballard, Volant Vashon, admiral, 1774*-1832
 Balliol, Sir Alexander, Lord Chancellor of Scotland, fl. 1307
 Balliol, Bernard de, feudal chief, fl. 1174
 Balliol, Edward, King of Scotland, 1363
 Balliol, Henry de, Lord Great Chamberlain of Scotland, 1249
 Balliol, Sir John de, founder of Balliol College, 1239
 Balliol, John de, King of Scotland, 1230*-1314
 Ballow, Richard, lawyer, 1707-82
 Balmer, George, painter, 1805-46
 Balmer, Robert, D.D., Scotch secessionist divine, 1787-1844
 Balmerino, Arthur Elphinstone, 6th Lord, 1688-1748. See Elphinstone
 Balmerino, James Elphinstone, 1st Lord, 1612. See Elphinstone
 Balmerino, John Elphinstone, 2nd Lord, 1649. See Elphinstone
 Balmerino, John Elphinstone, 4th Lord, lawyer, 1653-1733. See Elphinstone
 Balmore, James, miscellaneous writer, fl. 1607
 Balmford, Samuel, divine, fl. 1639
 Balmford, William, 'Navigation Spiritualized,' 1678
 Balmule, Nicholas, Bishop of Dumbland, 1319
 Balnave, Henry, Scotch Reformer, 1579
 Balnea, Henry de, Carthusian
 Balsack, Robert, military writer, fl. 1450
 Balsham, Hugh de, Bishop of Ely, founder of Peterhouse, 1286
 Balther, St., priest of Lindisfarne, 754
 Baltimore, Frederick Calvert, Lord, 1731-71. See Calvert.
 Baltrade, Walter de, Bishop of Caithness, 1270
 Baltzar, Thomas, violinist, 1663
 Bamber, John, M.D., physician, 1668-1753
 Bambridge, Cardinal, See Baynbridge
 Bamfield, Joseph, Royalist colonel, fl. 1687
 Bamford, Sam., 'Passages in the Life of a Radical,' 1872
 Bampfield, Francis, Puritan divine, 1644
 Bampfylde, Sir Complestone, Bart., M.P., 1637-91
 Bampton, John, Carmelite, 1361
 Bampton, John, founder of lectures, 1751
 Banaster, Gilbert, poet and musician, fl. 1582
 Banaster, Thomas, judge, fl. 1423
 Banastre, Alard, judge, fl. 1174
 Banbury, Earl of. See Knollys, W.
 Banchinus, opponent of Wickliffe, fl. 1329
 Banck, Peter van der, engraver, 1649-97
 Bancroft, Edward, M.D., naturalist, 1621
 Bancroft, Edward Nathaniel, M.D., physician, 1773-1842
 Bancroft, George, translator, fl. 1548
 Bancroft, John, Bishop of Oxford, 1574-1640
 Bancroft, John, surgeon and dramatist, 1694
 Bancroft, Richard, D.D., Archbishop of Canterbury, 1544-1610
 Bancroft, Thomas, poetical writer, fl. 1639
 Bancroft, Thomas, M.A., Vicar of Bolton, 1811
 Bandinel, Bulkeley, D.D., keeper of Bodley's Library, 1781-1881
 Bandinel, David, Dean of Jersey, 1644-5
 Bandinel, James, writer on slave trade, 1783-1849
 Bangor, Hugh, Welsh poet, fl. 1600
 Banim, John, novelist and poet, 1798-1842
 Banim, Michael, novelist, 1794-1874
 Banister, John, physician, fl. 1594
 Banister, John, violinist, 1630*-76
 Banister, John, violinist and composer, 1663*-1725
 Banister, John, botanist, 1689
 Banister, Richard, of Stamford, physician, 1624*
 Banister, William, judge, fl. 1713
 Banke, Richard, judge, fl. 1410
 Banke, Thomas, judge, fl. 1424
 Bankes, George, judge, 1854
 Bankes, Henry, M.P., 'History of Rome,' 1757-1834
 Banks, Sir John, judge, 1589-1644
 Banks, Benjamin, violin maker, 1750-95
 Banks, John, dramatist, 18th century
 Banks, John, miscellaneous writer, 1709-51
 Banks, Sir Joseph, President of Royal Society, 1743-1820
 Banks, Sarah Sophia, sister of Sir Joseph, 1745-1818
 Banks, Thomas, sculptor, 1735-1805
 Banks, Thomas Christopher, genealogist, 1765-1854
 Bankwell, or Baukwell, John de, judge, 1308
 Bankwell, or Baukwell, Roger de, judge, fl. 1341
 Bannan, Joseph, editor of 'South Devon Museum,' 1803-65
 Bannard, John, D.D., Chancellor of Oxford, fl. 1412
 Bannatyne, George, Scotch antiquary, 1545-1608*
 Bannatyne, Richard, secretary to John Knox, 1605
 Bannatyne, Sir William Macleod, Scotch judge, 1743-1833
 Bannerman, Alexander, engraver, 1730-70*
 Bannister, Charles, actor and vocalist, 1804
 Bannister, John, comedian, 1760-1838
 Bansley, Charles, poet, fl. 1543
 Banting, Thomas, author, 1799-1874
 Banyer, Henry, physician, fl. 1736
 Baolthin, Irish saint, 599
 Bapthorpe, Thomas, Jesuit, 1597-1658
 Baptist, John Gaspers, artist, 1691
 Barbar, Thomas, B.D., Puritan divine, fl. 1596
 Barbauld, Mrs. Anna Letitia, nee Aikin, poet and miscellaneous writer, 1743-1825
 Barber, Chapman, equity draughtsman, 1882
 Barber, Charles, painter, of Liverpool, 1854
 Barber, Christopher, miniature painter, 1736-1810
 Barber, Edward, Baptist minister, 1674*
 Barber, John, LL.D., civilian, 1549
 Barber, John Vincent, painter, fl. 1830
 Barber, Joseph, artist, 1758-1811
 Barber, Mrs. Mary, friend of Dean Swift, 1712*-57
 Barber, Robert, musical composer, fl. 1753
 Barber, Thomas, painter, 1788-1843
 Barbon, Nicholas, M.D., writer on the currency, 1693
 Barbour, Barber, or Barbar, John, Scotch divine and poet, 1516*-48
 Barcarm, John, D.D., historian and numismatist, 1572-1642
 Barclay, Alexander, D.D., divine, poet, and translator, 1552*
 Barclay, David, Royalist and Quaker, 1610-86
 Barclay, George, adherent of James II., fl. 1696
 Barclay, John, 'Argenis,' 1582-1621
 Barclay, John, Scotch sectary, 1734-98
 Barclay, John, M.D., physician, 1820
 Barclay, John, general, 1823
 Barclay, John, M.D., anatomist, 1760-1826

Barclay, Joseph, D.D., Bishop of Jerusalem, 1831-81
 Barclay, Robert, apologist for the Quakers, 1648-90
 Barclay, Robert, lieutenant-colonel, 1774-1811
 Barclay, Capt. Robert, pedestrian. See Allardice
 Barclay, Thomas, Scotch scholar, professor at Toulouse
 Barclay, Rev. Dr. Thomas, Principal of Glasgow University, 1792-1873
 Barclay, William, civilian, 1546-1605
 Barclay, William, M.D., 'Nepenthes,' 1570*-1630*
 Barcroft, George, musician, 1610*
 Bard, Henry, Viscount Bellamont, diplomatist, temp. Charles II.
 Bardelby, Robert de, clerk of the Chancery, fl. 1320
 Bardney, Richard, Benedictine, biographer, fl. 1504
 Bardolf, Hugh, justiciar of Curia Regis, 1204
 Bardsley, Sir James Lomax, physician, 1801-76
 Bardwell, Thomas, artist and author, 1780*
 Barebone or Barbon, Praise God, fanatic, 1679-80
 Baretti, Joseph, Italian writer, 1716*-89
 Barff, Samuel, merchant and banker, 1793-1880
 Barford, William, D.D., divine, 1792
 Bargrave, Isaac, D.D., Dean of Canterbury, 1589-1642
 Barham, Charles Middleton, Lord, 1726-1813. See Middleton.
 Barham, Henry, writer on the silkworm, 1678-1727
 Barham, Richard Harris, 'Ingoldsby Legends,' 1788-1845
 Barham, Thomas Foster, M.B., physician, 1795-1869
 Barham, William Foster, classical scholar, 1834*
 Baring, Alexander, Lord Ashburton, statesman, 1774-1848
 Baring, Charles, D.D., Bishop of Durham, 1807-79
 Baring, Sir Francis, M.P., London merchant, 1810
 Baring, Francis Thornhill, Lord Northbrook, statesman, 1796-1866
 Baring, Thomas, M.P., financier, 1800-73
 Baring, William Bingham, Lord, statesman, 1799-1864
 Barinthus, St., fl. 600
 Barker, Andrew, voyager of Bristol, fl. 1576
 Barker, Benjamin, of Bath, landscape painter, 1777-1833
 Barker, Sir Christopher, Garter king-at-arms, 1549
 Barker, Christopher, king's printer, 1529-99
 Barker, Capt. Collet, Australian explorer, 1831
 Barker, Edmund, physician, Unitarian, associate of Dr. Johnson
 Barker, Edmund Henry, classical scholar, 1788-1839
 Barker, Edward, judge, 1678-1759
 Barker, Francis, M.D., chemist and physician, 1850*
 Barker, Frederick, D.D., Bishop of Sydney, 1808-82
 Barker, George, F.R.S., benefactor to Birmingham, 1776-1845
 Barker, Henry Aston, panorama painter, 1774-1856
 Barker, Hugh, LL.D., civilian, 1632
 Barker, James, naval commander, 1838
 Barker, John, 'Sophister of King's College,' fl. 1464
 Barker, John, M.D., physician, 1708-48
 Barker, John, Dissenting minister, 1763
 Barker, Matthew Henry, novelist, 1790-1840
 Barker, Prof., of the Congregational College, Spring Hill, 1870
 Barker, Robert, M.D., physician, fl. 1737
 Barker, Sir Robert, commander-in-chief in Bengal, 1789
 Barker, Robert, painter of panoramas, 1739-1803
 Barker, Rev. Robert, poet, 1822
 Barker, Samuel, Hebraist, 1760*
 Barker, Thomas, writer on angling, fl. 1691
 Barker, Thomas, F.R.S., scientific and miscellaneous writer, 1722-1809
 Barker, Thomas, painter, 1769-1847
 Barker, Thomas Herbert, M.D., medical writer, 1815-65
 Barker, Thomas Jones, painter, 1882
 Barker, William, M.P., author and translator, fl. 1568
 Barker, William Higge, Hebraist, 1815*
 Barkham or Barcliam, John, divine and antiquary, 1572*-1642
 Barkley, Richard de, judge, 1244
 Barkley, John, grammarian, fl. 1516
 Barksdale, Clement, divine, 1609-57
 Barkstead, William, actor, fl. 1631
 Barkworth, or Lambert, Mark, Benedictine, ex. 1601
 Barlow, Arthur, voyager to Virginia, fl. 1584
 Barlow, Edward, Benedictine, ex. 1641
 Barlow, or Booth, Edward, Catholic divine and inventor, 1637*-1716*
 Barlow, Francis, painter, 1628*-1702
 Barlow, Henry Clark, M.D., writer on Dante, 1876
 Barlow, James, writer on surgery, 1836
 Barlow, Joel, American writer, 1756-1812
 Barlow, Peter, F.R.S., scientific writer, 1776-1862
 Barlow, Rudesind, D.D., Benedictine, 1558-1656
 Barlow, Thomas, Bishop of Lincoln, 1607-91
 Barlow, William, Bishop of Chichester, 1568
 Barlow, William, son of the Bishop of Chichester, writer on magnetism, 1825
 Barlow, William, Bishop of Rochester and Lincoln, 1613
 Barlow, Rev. William, naturalist and antiquary, 1753
 Barnard, Sir Andrew Francis, general, 1773-1855
 Barnard, Lady Anne, 'Auld Robin Gray,' 1750-1825
 Barnard, Mrs. Charles, lyrical writer, 'Claribel,' 1869
 Barnard, Rev. Edward William, poet, 1828
 Barnard, John, D.D., biographer of Dr. Heylyn, 1683
 Barnard, Rev. John, musician, 17th century
 Barnard, Sir John, Lord Mayor, 1685-1764
 Barnardiston, Sir Nathaniel, M.P., 1588-1653
 Barnardiston, Thomas, serjeant-at-law, 1752
 Barnes, Barnaby, poet, 1569*-1644*
 Barnes, Sir Edward, G.C.B., M.P., military officer, 1776-1838
 Barnes, John, Benedictine, 1661
 Barnes, Joshua, Professor of Greek at Cambridge, 1654-1712
 Barnes, Juliana. See Berners
 Barnes, Richard, Bishop of Durham, 1532*-87
 Barnes, Robert, D.D., Reformer, ex. 1524
 Barnes, Thomas, Puritan divine, fl. 1624
 Barnes, Thomas, D.D., Nonconformist divine, 1747-1810
 Barnes, Thomas, editor of the Times, 1786-1841
 Barnet, Curtis, naval commander, 1748
 Barnwell, Anthony, 3rd Viscount Kingsland, 1668-1725
 Barnwell, John, 3rd Lord Trimlestown, 1568
 Barnwell, Nicholas, Viscount Kingsland, 1668-1725
 Barnwell, Thomas, judge, fl. 1494
 Barney, Joseph, painter, 1751-1827*
 Barnfield, Richard, poet, 1574-1605*
 Barnham, Sir Francis, historian, temp. Jac. I.
 Barnham, John, Carmelite, fl. 1448
 Barnoclos, or Donoratus, Bishop of Aberdeen, 1098
 Barnstable, Robert, writer on Mary Queen of Scots, fl. 1588
 Barnston, John, D.D., divine, 1645
 Barnwell, Robert, legal writer, fl. 1601

Baro, or Baron, Bonaventure, Irish Franciscan, 1696
 Baro, or Baron, Peter, D.D., Divinity Professor at Cambridge, 1534-99
 Baroc, St., Welsh saint, 700
 Baron, Alexander, M.D., Scotch physician, 1745-1819
 Baron, Bernard, engraver, 1700-82*
 Baron, Richard, republican, 1768
 Baron, Robert, Scotch metaphysician, fl. 1657
 Baron, Robert, poet and dramatist, b. 1632
 Baron, Stephen, Franciscan, fl. 1520
 Barons, or Barnes, William, Bishop of London, 1505
 Baronsdale, William, M.D., President of College of Physicians, 1603
 Barowe, Thomas, Master of the Rolls, fl. 1483
 Barra, John, engraver, fl. 1624
 Barralet, John James, water-colour painter, 1812*
 Barralet, J. Melchior, water-colour painter, fl. 1789
 Barratt, Alfred, 'Physical Ethics', 1881
 Barraud, Henry, painter, 1812-74
 Barraud, William, painter, 1811-50
 Barre, Alexander, Bishop of Moray, 1397
 Barré, Isaac, reputed author of Junius, 1728-1802
 Barré, Richard, justice itinerant, fl. 1195
 Barré, William Vincent, writer against Napoleon, 1760*-1820
 Barret, George, landscape painter, 1728-84
 Barret, George, water-colour painter, 1842
 Barret, John, Carmelite, 1563
 Barret, John, M.D., lexicographer, 1589
 Barret, Patrick, Bishop of Ferns, 1415
 Barret, Richard, Catholic divine, 1599
 Barret, Stephen, classical scholar, 1718-1801
 Barret, William, voyager to the East, 1584*
 Barret, William, divine, fl. 1595
 Barrett, Eaton Stannard, miscellaneous writer, 1786-1820
 Barrett, Elizabeth, afterwards Mrs. Browning, poet. See Browning.
 Barrett, John, musician, 1674-1735
 Barrett, John, Nonconformist divine, 1633-1713
 Barrett, John, Dissenting minister, fl. 1782
 Barrett, John, captain R.N., 1810
 Barrett, John, D.D., professor at Dublin, 1821
 Barrett, Joseph, theological writer, 1699
 Barrett, Lucas, geologist, 1862
 Barrett, Rev. Serenus, divine, 1677-1757
 Barrett, William, topographer, patron of Chatterton, 1789
 Barrington, Daines, lawyer, antiquary, naturalist, 1727-1800
 Barrington, John Shute, 1st Viscount Barrington, 1678-1734
 Barrington, Sir Jonah, historian, 1760*-1834
 Barrington, Hon. Samuel, admiral, 1729-1800
 Barrington, Shute, Bishop of Durham, 1734-1826
 Barrington, William Wildman, 2nd Viscount Barrington, statesman, 1717-93
 Barritt, Thomas, antiquary, 1820
 Barron, Hugh, portrait painter, 1746*-91
 Barron, William Augustus, landscape painter, fl. 1777
 Barrow, Sir George, Bart., of the Colonial Office, 1806-76
 Barrow, Henry, Puritan, ex. 1593
 Barrow, Isaac, D.D., Bishop of St. Asaph, 1613-80
 Barrow, Isaac, D.D., divine and mathematician, 1630-77
 Barrow, John, geographer, fl. 1765
 Barrow, Sir John, Secretary of the Admiralty, 1764-1848
 Barrow, Philip, medical writer, fl. 1590
 Barrow, Thomas, LL.D., Master of the Rolls, 1494
 Barrow, Thomas, Jesuit, 1747-1813
 Barrow, William, *alias* Waring and Harcourt, Jesuit, 1610, ex. 1679
 Barrow, William, M.D., physician, 1817
 Barrow, William, Archdeacon of Nottingham, 1754-1836
 Barrowby, William, M.D., physician, 1751
 Barrus, St., Bishop of Caithness, 6th century
 Barrus, or Fimbarrus, St., Bishop of Caithness, fl. 1079
 Barry, Sir Charles, architect, 1795-1880
 Barry, Sir David, physician and physiologist, 1780-1835
 Barry, David Fitz-David, 1st Earl of Barrymore, 1605-42
 Barry, David Fitz-James, Viscount Buttevant, 1617
 Barry, Sir Edward, Professor of Medicine at Dublin, 1776
 Barry, Edward, M.D., D.D., popular preacher, 1760-1822
 Barry, Edward Middleton, R.A., architect, 1830-89
 Barry, Elizabeth, actress, 1659-1713
 Barry, George, D.D., 'History of the Orkney Islands,' 1745-1805
 Barry, Gerald. See Giraldus Cambrensis.
 Barry, Gerat, Irish military officer, fl. 1634
 Barry, Henry, colonel, 1750-1823
 Barry, James, Lord Santry, Irish judge, 1598-1672
 Barry, James, R.A., painter, 1741-1806
 Barry, John, composer, 1745-1803
 Barry, John Melven, M.D., Irish medical writer, 1822
 Barry, Lodowick, Irish dramatist, fl. 1611
 Barry, Martin, M.D., F.R.S., medical writer, 1802-55
 Barry, Philip de, brother of Robert, fl. 1229
 Barry, Sir Redmond, Chancellor of Melbourne University, 1813-80
 Barry, Robert de, Barry the Great, slain 1185
 Barry, Spranger, actor, 1719-77
 Barry, Thomas, Scotch poet, fl. 1388
 Bartell, Edmund, topographer and miscellaneous writer, fl. 1820
 Barter, Richard, M.D., hydropathic physician, 1802-70
 Barthelemon, François Hippolite, musical composer, 1731-1808
 Barthelst, John, 'Pedigree of Heretics,' fl. 1566
 Bartholomew, St., hermit, fl. 1193
 Bartholomew, Bishop of Exeter, 1182*
 Bartholomew Anglicus, Glanvil, 14th century.
 Bartholomew, Alfred, F.S.A., architect, 1801-45
 Bartholomew, Anne Charlotte, flower painter, 1800-62
 Bartholomew, David Ewin, capt. R.N., hydrographer, 1821
 Bartholomew, Valentine, flower painter, 1799-1879
 Bartholomew, W., musical writer, 1807
 Bartleman, James, vocalist, 1769-1821
 Bartlet, John, Nonconformist divine
 Bartlet, William, divine, 1682
 Bartlett, Benjamin, F.S.A., antiquary, 1714-87
 Bartlett, Rev. Tho., M.A., biographer, 1789-1872
 Bartlett, William Henry, landscape painter, 1809-54
 Bartlot, Richard, M.D., physician, 1556-7
 Bartolozzi, Francis, engraver, 1728-1815*
 Bartolozzi, Gaetano Stephen, father of Madame Vestris, 1757-1821
 Barton, Andrew, Scotch naval commander, 1511
 Barton, Benjamin Smith, M.D. physician, 1815

Barton, Bernard, Quaker poet, 1784-1849
 Barton, Sir Edward, ambassador, 1597
 Barton, Elizabeth, the Holy Maid of Kent, ex. 1534
 Barton, Miss Frances. See Abington.
 Barton, John de, judge, fl. 1304
 Barton, John, Chancellor of Oxford, 1439
 Barton, Matthew, admiral, 1715-95
 Barton, Sir Robert, Lord High Treasurer of Scotland, 1538*
 Barton, Thomas, D.D., polemic, 1681-2
 Barton, Thomas, divine, 1730*-90
 Barton, William, arithmetician, fl. 1634
 Barton, Rev. William, hymn-writer, 1678
 Bartram, John, American botanist, 1701-77
 Bartram, William, American naturalist, 1739-1823
 (To be continued.)

MR. WILLIAM CLOWES.

FOR many years the name of Mr. William Clowes, whose decease occurred on the 19th ult., has been associated with literature, as head of one of the largest printing establishments in this country. Mr. Clowes was the eldest son of William Clowes, who in 1803 laid the foundation of the business known as William Clowes & Sons, and he entered the office in 1823. His father was among the first to commence steam printing, and was called upon to defend an action for nuisance brought by his neighbour, the late Duke of Northumberland. This led to the business in Northumberland Court being removed to the present site, in Duke Street, Stamford Street, whence have emanated some of the most important works which the present century has produced. Specially may be mentioned the appearance of the *Penny Magazine*, which did so much for the cause of cheap, wholesome, and popular literature. The *Penny Magazine*, it is believed, was the earliest instance of the successful printing of woodcuts by the aid of steam machinery.

Mr. Clowes, besides controlling the destinies of the business left by his father to himself and his brother, Mr. George Clowes, was ever conspicuous for the interest which he took in the welfare of the operatives in his craft. For thirty years he was a trustee and treasurer of the Printers' Pension, Almshouse, and Orphan Asylum Corporation. The building and subsequent endowment of the Printers' Almshouses at Wood Green greatly occupied his attention, and he always evinced a kindly zeal for the comfort of the inmates.

Mr. Clowes was born on the 15th of May, 1807, and his remains were followed to the family grave in Norwood Cemetery by the members of his family, by about sixty of the *employés* of the firm, and by the Secretary of the Printing Trade Charities, and many other friends.

Literary Gossip.

THE success of the performances of the 'Tale of Troy' will probably result in the publication of a memorial volume.

THE summer number of the *Graphic* will consist of a complete story by Mr. Thomas Hardy, entitled 'The Romantic Adventures of a Milkmaid,' and will be illustrated by Mr. C. S. Reinhart.

MR. AUSTIN DOBSON is engaged upon a selection from Cowper's letters for the "Parchment Library."

THE annual meeting of the Society for the Promotion of Hellenic Studies will be held at 22, Albemarle Street, on Thursday next, June 14th, when the chair will be taken at 5 P.M. by Prof. C. T. Newton, C.B., Vice-President. A statement will be made and discussion invited about the project for establishing an English school of archaeology and classical study at Athens.

CANON DIXON's new poem, entitled 'Mano: a Poetical History,' is written in *terza rima*, the measure being treated more upon structural principles than it has generally been

in English. The time is the close of the tenth century, when there was a general expectation of the end of the world. The hero is a Norman knight, a precursor of the Normans who conquered Italy and Sicily in the next century, and the scenes are laid partly in Normandy, partly in Italy. The famous Gerbert, who became Pope and was a reputed magician, is among the characters.

THE Committee of the Froebel Society is now developing a plan for systematically imparting a knowledge of Froebel's principles and methods to teachers in public and private elementary schools. The plan will first be tried in London, and, if found successful, will be extended to all the leading provincial towns in the kingdom.

AT the conference held in Cambridge last week in regard to the university local lectures, it was estimated that the total expenses connected with a course may be safely reckoned at about 70*l.*, and that 35*l.* of this may in general be regarded as the return from fees. The endowment provided for each course ought, therefore, to be in general 35*l.* It was suggested that each local committee should raise a capital sum of, say, 700*l.* to 1,000*l.*, to provide for the permanent endowment of one course per annum, or of such larger sum as may obtain two courses (one in each term) each year. The formation of an association, incorporated under the Companies Act, with life and other members, which would be competent also to receive legacies, was also recommended; so was the formation of a University Extension Society, on as wide a basis as possible, after the manner of the Scarborough society, and of a district association for carrying on from some local college, as a centre or otherwise, a system of teaching in an associated group of towns.

THE destruction by fire, on Monday morning last, of Mr. William Griggs's photo-chromo-lithographic establishment at Elm House, Peckham Rye, is a serious loss. It is not merely that an immense amount of property has been destroyed, including a portion of the stock of the "Shakspeare Quarto Facsimiles," executed by Mr. Griggs under the superintendence of Mr. F. J. Furnivall, and the entire stocks of the 'Portfolios of Industrial Art,' published by Mr. Griggs under the patronage of the South Kensington Museum, and of Sir George Birdwood's work on the 'Taj at Agra,' to be published by Mr. Quaritch, which was on the eve of completion,—the real loss is the temporary derangement of Mr. Griggs's studios. He has succeeded in carrying the art of photo-chromo-lithography to the highest perfection it has yet attained in this country, and until he has again organized his establishment any high-class work of the kind that is required will have to be sent to Paris. The premises were only partially insured, and Mr. Griggs's loss will be quite 2,000*l.* more than is covered with the insurance offices. Not only Mr. Griggs's studios were destroyed, but his house also, excepting one room, and the inmates escaped with only the clothes they stood in. Unluckily, the fire-engines were kept waiting nearly an hour before water could be obtained, owing to some

defect in the water-plug. The only things saved were some books belonging to Mr. Quaritch, and Cruikshank's original engraved steel plates, which were kept in an iron safe. Mr. William Griggs may be assured of the sincere sympathy of all who are interested in the success of chromo-lithography in this country and its vast educational applications; and when the full extent of his personal loss becomes known, we hope this sympathy may be given a substantial form by publishers and others whose business connects them with the cheap and popular diffusion of illustrations of art objects. Both the Science and Art Department and the India Office have a direct interest in helping Mr. Griggs to re-establish his business.

THE examinations for the L.L.A. degree granted to women by the University of St. Andrews appear to be prospering. There were as many as 440 candidates this year. The standard of attainment, both in the pass and the honours examinations, is the same as that required for the M.A. degree. Any candidate who passes in five subjects (one of them a language), or who gains honours in one subject and passes in other three (one of the four being a language), receives the title of L.L.A. In 1877 there were nine candidates, of whom three received the diploma of L.L.A. This year seventy-six such diplomas were awarded.

A NEW journal is to appear this month entitled *The Present Day*, edited by Mr. George Jacob Holyoake. Its avowed object is "to discuss agitated questions without agitation, and to show that the foolish day has passed when men could be shocked into the truth by sensation or kicked into it by outrage."

MESSRS. PARKER & Co., of Oxford and London, have in the press and will shortly publish 'An Examination of the Structural Principles of Mr. Herbert Spencer's Philosophy, intended as a Proof that Theism is the only Theory of the Universe that can satisfy Reason,' by the Rev. W. D. Ground, author of 'Ecce Christianus.'

MR. SPURGEON's popularity seems to be great on the other side of the Atlantic. The Philadelphia Press, says the *Critic* of New York, has thought it worth while to make arrangements to have Mr. Spurgeon's sermons telegraphed across the Atlantic every Sunday night in time for Monday's paper.

MR. UNWIN will publish immediately a new work by Mr. G. Barnett Smith, under the title of 'Half-hours with Famous Ambassadors.'

IN October will be published the first number of a German periodical devoted entirely to reviews of Oriental philology. Its probable title will be *Literaturblatt für Orientalische Philologie*.

Tinsleys' Magazine will in future be published at sixpence. The July number—which will begin the thirty-third volume—will contain an article, 'Montenegro and its People,' by Mr. Edmond O'Donovan, author of 'The Merv Oasis.'

A FIFTH edition of Mr. R. Palgrave's 'Chairman's Handbook' will shortly be published by Messrs. Sampson Low & Co. in an enlarged form. It contains suggestions regarding the conduct of debate by

public meetings, for which the author is indebted to Mr. James Howard, M.P., and chapters are added for the use of chairmen of boards and companies, forming a comparison between the Parliamentary usage of debate and the regulations which govern despatch of business by public meetings.

AN American divine has proposed an interpretation of the Dighton rock inscriptions in Massachusetts, based on the supposition that the characters are Chinese.

SCIENCE

THE ROYAL OBSERVATORY, GREENWICH.

THE Annual Visitation of the Royal Observatory, held, according to rule, on the first Saturday in June, took place once more last Saturday, the 2nd inst., and the Report of the Astronomer Royal to the Board of Visitors is before us. The period to which it refers comprises the twelve months ending on the 20th of May, and is the first year in which Mr. Christie deals exclusively with his own superintendence of the Observatory, which commenced from the resignation of Sir George Airy on the 15th of August, 1881. We may remark, therefore, in the first place, that whilst Mr. Christie has carried out some changes in the system which he had suggested in his last Report as desirable, "the regular course of observation and reduction has not been disturbed," and it has been his special endeavour "to maintain the standard meridian observations in full vigour."

The same rules for observing with the transit circle have been followed as in previous years, the regular subjects of observation continuing to be the sun, moon, planets, and fundamental stars, with other stars from a selected list. The stars included in last year's list having been all repeatedly observed, a new working list of 2,600 stars, comprising all those down to the sixth magnitude which had not been observed since 1860, has been prepared, and was brought into use at the beginning of March. It was found practicable to make three observations of the great comet of last year (*b*, 1882) on the meridian, and seven of Wells's comet (*a*, 1882), in addition to those made before the date of the last Report.

An important restriction of the observations with the altazimuth has been made, the moon having been only regularly observed, since last July, during the first and last quarters of each lunation, Mr. Christie considering that the other (second and third) quarters are now sufficiently provided for by the meridian observations without the laborious watching often necessary during those times to secure observations with the altazimuth. But occasional observations are still made with the latter instrument near the time of full moon for determination of the moon's diameter, such determination being necessary in the reduction of the other observations. A new system of wires, having central cross wires thicker than the others, was inserted in the eyepiece of this instrument at the beginning of the year in order to adapt it to the occasional observation of bright comets. On one day observations were made in this way of the great comet of last year. Complete observations of the moon were secured altogether on 88 days with the altazimuth; on 100 days with the transit circle.

Observations with the reflex zenith tube and with the small equatorials have been carried on as heretofore. The Naylor equatorial, which was lent for observing the transit of Venus at Bermuda, was unfortunately lost through the wreck, on reaching Liverpool, of the City of Brussels, in which ship it was being brought home.

A very valuable addition has been made to

the instruments by the presentation of the Lassell two-foot reflecting equatorial: a telescope of exceptionally excellent quality and of historic fame, as with it Mr. Lassell independently discovered Hyperion, the eighth (seventh in distance from the planet) satellite of Saturn, in 1848. That distinguished astronomer, it will be remembered, died at Maidenhead on the 5th of October, 1880, and his daughters decided on offering this telescope to the Royal Observatory. "There could be no hesitation," says Mr. Christie, "in accepting, on the part of the Admiralty, the offer of such a valuable gift. The instrument was removed from Maidenhead early in March, and has been erected in the south ground, where it commands a nearly unobstructed view of the sky to within about 5° of the horizon." A circular building, 30 ft. in diameter, has been erected for it, and the construction of a suitable dome is authorized. The telescope is well suited for the observation of faint satellites and comets; and Mr. Christie contemplates having a spare mirror belonging to it mounted on the south-east or great equatorial, attaching this to the tube of the refractor, so as to have on the same mounting a refractor and a reflector with their axes parallel; "the former would be available for eye observation, whilst the latter would be used on the same object for physical work, spectroscopic or photographic."

The "Spectroscopic and Photographic Observations" have for some years past formed an important department at the Royal Observatory. Mr. Christie remarks that during the past twelve months the former of these have been somewhat restricted, through the pressure of the photographic reductions at a time of maximum of sun-spot frequency. The spectrum of the great spots seen from November 12th to 25th showed some remarkable reversals of the lines of hydrogen and sodium, and an extraordinary displacement of the F line. The observations of Sirius during the past winter tend, on the whole, to confirm the impression that the rate of recession of this star has diminished progressively since 1877, and that the motion is now on the point of being converted into one of approach. The spectra of comets *a* and *b*, 1882, and *a*, 1883, have been examined; also that of the aurora of November 17th.

Photographs of the sun were taken on 200 days; the number of spots and faculae continued to increase in a marked way till last November, when a group of spots of very unusual size appeared (of the spectrum of which we have just spoken), after which the sun became more quiescent. Since the beginning of December gelatine dry-plates have been used instead of the old wet-plate process; they are more convenient in use, and appear to give as good average results. The plan suggested in last year's Report, that the measurement of such of the Indian and other photographs as were required to fill up unavoidable gaps in the Greenwich series should be undertaken at the Royal Observatory, has been carried out; 111 photographs for the period from December 22nd, 1881, to October 19th, 1882, have been received from the Solar Physics Committee, and a record of the condition of the sun on 279 out of the 302 days in that interval is now presented.

The course of the "Magnetical Observations" has continued the same as in former years, some improvements having been made in matters of detail. "There has been considerable magnetic activity during the year, the month of November, which was characterized by the appearance of a very large sun-spot, being particularly disturbed with remarkable magnetic storms on November 17th, 19th, and 20th, and many interesting cases of lesser disturbance."

Under the "Meteorological Observations" we may just remark that the mean temperature of the year 1882 was 49°·6, being lower by only 0°·1 than the average; the highest air temperature was 81°·0, on August 6th, and the lowest 22°·2, on December 11th; the mean daily motion

of the air was 306 miles, being 27 greater than the average; the number of hours of bright sunshine was 1,245, which is more than 40 hours above the average of the five preceding years; and the amount of rainfall was 25.2 inches, being very slightly above the average.

No change of importance has taken place in the staff during the past year, and all departments of the work are carried on in full efficiency. When the arrangements are completed for working the Lassell telescope, Mr. Christie looks forward to increased attention being given to the observation of comets, faint satellites, and other objects of interest, for which the instrumental means were previously inadequate.

We should mention that Sir George Airy addressed to the Board of Visitors a memorandum on the progress of his numerical lunar theory. A great portion of it is now in a very forward state, and might at once be placed in a compositor's hands; but the large discordances shown between some of his results and the corresponding results of M. Delaunay have induced Sir George, notwithstanding the great care with which his own work has been performed, to apply an additional independent check to a part of it. This is now being executed.

GEOGRAPHICAL NOTES.

THE most important article in the *Proceedings* of the Royal Geographical Society for June is Dr. E. R. Heath's account of his exploration of the river Beni in South America. This is preceded by an excellent and most interesting summary of previous explorations and discoveries in the basins of the Amaru-mayu and Beni, which unite to form the Madeira river. This introduction is from the pen of Mr. Clements Markham, who is well qualified to write about this region. He remarks at the conclusion that Dr. Heath's descent of the Beni has given an extraordinary stimulus to the india-rubber trade. Previously 185 men were engaged in collecting on the Beni, who gathered 104,000 lb. in 1880. Within four months after his return to Reyes there were 644 men engaged, and now there are probably many more. When the Beni and Amaru-mayu are opened for commerce the yield of india-rubber will be enormous, for all the vast plains are covered with the trees. Coffee, cacao, and brazil nuts, formerly only collected here and there for home use, will be largely exported. Vanilla beans used to be left to rot on the trees. Ipecacuanha, cinnamon, copaiba, and matico abound, but were never collected for want of means of export. This is the region of the chinchona bark richest in quinine, while hides and deer, jaguar, and sloth skins would form additional articles of export trade. The discussion on the foregoing paper is also well worth reading, for it furnished opportunity for Col. Church to contribute some interesting particulars regarding his discoveries in the same region. With the exception of the part of the *Proceedings* devoted to this South American paper, there is not much in the present number calling for notice, the "Geographical Notes" being unusually meagre. There are two accomplished emissaries of the British Government travelling on the confines of Northern Khorassan and Afghanistan, who, though their chief object is political, might be induced to enrich the *Proceedings* with their geographical experiences regarding that important locality.

We understand that the important task of the demarcation of the frontier line east of the Caspian between Russia and Persia is expected to commence very shortly, a commissioner having been already appointed for each country. A complete basis for the demarcation will be afforded by the survey which has been recently completed by the Russian topographers of a wide belt of country from Chikishlar on the Caspian to Sarakhs, which belt has been mapped on the scale of two versts to an inch for a distance of 592 versts.

Berlepsch, the author of the well-known guide-book to Switzerland, has died at Zurich.

The last number of the *Mittheilungen* of the German African Association is unusually interesting, notwithstanding the fact that Lieut. Wissmann's map has "through some regrettable indiscretion" already been published in more than one non-German periodical, for it contains communications of great value by Dr. Kaiser, Dr. Pogge, and Herr Flegel. The first of these explorers, we regret to learn, has died on the shore of Lake Rukwa or Likwa, first visited by Mr. Thomson; and this loss is all the more to be regretted as his late companions are not able to make astronomical observations. Dr. Böhm and Herr Reichard, having incurred the expense of an outfit, nevertheless left Gonda in December last for the regions beyond Tanganyika, as originally intended by them. The astronomical, magnetical, and hypsometrical observations of Dr. Kaiser, now published, invite confidence. According to them Kakoma occupies the position assigned to it on the large map of the Royal Geographical Society, but Karema has to be shifted no less than ten miles to the west, and the Tanganyika has an elevation of only 2,595 feet. Herr Flegel contributes a valuable map of his route from Bida to Loko on the Benue, and a preliminary report on his successful journey to the source of that river. He left Yola, in Adamawa, on July 31st, and, travelling along the watershed between Faro and Benue, reached the source of the latter on August 17th. The river rises in the Tengreng mountains, in lat. 6° N., which also give birth to the Faro and probably to the Calabar. The Benue is consequently not one of the great arteries of Africa. Herr Flegel has returned to Lagos in search of another outfit. He proposes to devote five more years to African exploration; and as he is inured to the climate and acquainted with several languages, it is to be hoped that means will be found to gratify his desire. He proposes first of all to explore the region between the Benue and the Calabar, which is still a blank on our maps, and subsequently to settle the question of an alleged connexion between the basins of the Shari and Benue. Finally, Dr. Pogge reports on his return march from Nyangwe to Mukenge's, in the course of which his reduced caravan was repeatedly attacked by the natives, compelling him to make use of firearms in self-defence.

Dr. Junker left the Mombutu country in August last, and after a fatiguing journey of twenty-seven days reached Semio's residence, to the north of Mbomu, on September 27th. He found there his stores and instruments in perfect condition, but his companion Bohndorff was so weakened by illness as to render his immediate return to Europe imperative. Dr. Junker himself, however, determined to stay behind, and to devote the travelling season of the present year to an excursion to the westward, after which he will return to Cairo. His letter is dated October 16th, 1882, and at that time no news of the events which had then taken place in Egypt and Darfur had reached him.

No. 4 of the *Mittheilungen* of the International Polar Commission, in addition to reports from several stations, all of which are of a favourable nature, publishes 'Remarks on the Aurora Borealis as observed in Lapland,' by Dr. S. Lemström, and a paper 'On the Determination of the Variations in Horizontal Intensity with Lamont's Apparatus,' by Aksel S. Steen. The first of these papers is in French, the last in German.

SOCIETIES.

ROYAL.—May 31.—The President in the chair.—The Bakerian Lecture, 'On the Spectroscopy of Radiant Matter: a New Method of Spectrum Analysis,' was delivered by Mr. W. Crookes.—The following paper was read: 'Experiments upon the Heart of the Dog with reference to the Maximum Volume of Blood sent out by the Left Ventricle in a Single Beat, and the Influence of Variation in Venous Pressure, Arterial Pressure, and Pulse-Rate upon the

Work done by the Heart,' by Messrs. W. H. Howell and F. Donaldson, jun.

SOCIETY OF ANTIQUARIES.—May 30.—Dr. C. S. Percival, Treasurer, in the chair.—Notice was given of the ballot on the 7th of June, and a list of nine candidates to be balloted for was read.—The Rev. R. S. Baker exhibited an urn or jug which had been found in the parish of Addington Magna, Northants, by his ironstone diggers, at a depth of 6 ft. in the blue lias clay. It was 7½ in. high by 7 in. in diameter at the bellied part, and nearly 4 in. at the mouth. The ornament consists of a raised rope pattern and zig-zag markings below the waist and on the hip. The handle was perforated so as to serve for drinking through. The jug was filled with calcined bones. Mr. Baker also exhibited a very small silver paten, diameter 4½ in., from Stow Longa. In the centre was the vernicle. The hall-mark gave the year-mark 1491-2. The maker's mark was a fish or luce.—Mr. R. S. Ferguson, Mayor of Carlisle and Local Secretary for Cumberland, gave a report on the archaeology of that county, and exhibited a chalice case, in *cuir bouilli*, from Uldale Church, Cumberland.—In connexion with this subject Mr. J. T. Micklethwaite exhibited rubbings which he had taken ten years ago of a chalice case at Cawston Church, Norfolk, around which were seven shields of arms. The Ferguson casts bore nothing but open crowns and leaves.

ROYAL INSTITUTION.—June 4.—Mr. G. Busk, Treas. and V.P., in the chair.—Mr. G. C. Ash and Mr. H. S. Cowper were elected Members.—The Managers reported that they had reappointed Prof. J. Dewar as Fullerian Professor of Chemistry.

SOCIETY OF ENGINEERS.—June 4.—Mr. C. Gandon, V.P., in the chair.—A paper was read by Mr. S. Barnett, jun., 'On the Value of Exhibitions as Aids to Engineering Progress.'

ANTHROPOLOGICAL INSTITUTE.—May 22.—Dr. Hyde Clarke, V.P., in the chair.—Mr. E. P. Rathbone exhibited and described a collection of ethnological objects from Bolivia.—Major H. W. Feilden read a paper 'On Stone Implements from South Africa.' The specimens exhibited form part of a collection made by the author in Natal, the Transvaal, and Zululand during the years 1881 and 1882. Out of the large number of worked stones and implements that have passed through the author's hands he had seen scarcely any with water-worn edges. It would appear, therefore, that these implements, chiefly made of comparatively soft materials, must have been used and lost in the immediate vicinity of the places where they are now found, and the large numbers found in certain spots seem to indicate settlements or stations at such spots; moreover, the most prolific spots are generally just those which would be most advantageous for procuring game. On the summit range of the Drakensberg and its rocky kloofs, where game must always have been scarce, stone implements are scarce if not altogether absent; whilst on the lower levels of the Newcastle district, which even in the memory of middle-aged colonists swarmed with countless herds of antelope, we find abundant traces of the stone period. The conclusion at which the author arrived was that the users of the stone implements found in the more recent of the superficial alluviums were not separated from the present day by any great lapse of time. On several occasions crystals of quartz were found in company with stone implements in the alluviums, and the author believed that the stone age people had carried these crystals either as charms or ornaments. Possibly the stone age existed for a lengthened term in South Africa, and may resolve itself into palæolithic and neolithic periods; but at present we have hardly sufficient data at command to enable us to arrive at definite conclusions.—The Rev. C. T. Price read a paper, by the Rev. J. Sibree, 'On Beliefs of the Sign and Gesture Language among the Malagasy.'

SOCIETY OF BIBLICAL ARCHEOLOGY.—June 5.—Dr. S. Birch, President, in the chair.—The Rev. A. Löwy read a paper 'On Underground Structures in Biblical Lands.'

PHYSICAL.—May 26.—Prof. Clifton in the chair.—Mr. G. Griffith read a paper 'On the Graphical Representation of Musical Intervals.'—Mr. J. Fleming communicated a note 'On a Phenomenon of Molecular Radiation in Incandescent Lamps.'—Mr. W. Baily read a paper 'On an Illustration of the Crossing of Rays.'—Prof. Clifton described a glass insulating stem of new design.

ARISTOTELIAN.—June 4.—Mr. S. H. Hodgson, President, in the chair.—The reading of Kant's 'Critique of Pure Reason' was continued, the subject being introduced by Mr. W. R. Dunstan.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Aristotelian, 7½.—Kant's "Critique of Pure Reason" (continued). Dr. Burns-Gibson.
- Victoria Institute, 8.—Anniversary.
- Institute of British Architects, 8.—Elections; 'College of Baroda, Western India,' Mr. R. F. Chisholm.
- Geographical, 8½.—'A Journey from Mossamedes to the River Cunene, South-West Africa,' by the Earl of Mayo.
- Tues.** Heterological, 11.—Scientific and Fruit and Floral Committees.
- Anthropological, 8.—'Old Scandinavian Civilization among the Modern Esquimaux,' Mr. R. H. Tylor; 'Some Australian Beliefs,' Mr. A. W. Howitt.
- Photographic, 8.
- Colonial Institute, 8.
- Wed.** Microscopical, 8.—'Spicules of *Cucumaria coligera*, C. Hyndman, and Two Allied Forms,' Prof. F. Jeffrey Bell; 'New Cladocera of the English Lakes,' Mr. C. Beek; 'Cutting sections of Diatoms,' Herr J. Flogel.
- Thurs.** Royal, 4½.
- Mathematical, 8.—'Mutual Potential of Two Lines in Space,' Prof. H. Lamb; 'Inverse Co-ordinate Curves,' Mr. R. Tucker.
- Antiquaries, 8½.—'Illuminated Pedigree of Selyard,' Mr. G. W. G. Leveson Gower; 'Report on the Prehistoric Monuments of Wiltshire, Somerset, and South Wales,' Rev. W. C. Lukis.
- Fri.** United Service Institution, 3.—'Machine Guns,' Capt. Lord C. Boreford.
- Philological, 8.—'New Latin Names of Reptiles,' Prince L. L. Bonaparte.

Science Gossip.

A PIECE of interesting scientific work has been completed by the Royal Society of Scotland, namely, an examination of the boulders of Scotland. The ninth and concluding report of the special committee contains records by Profs. Heddle, Duns, and others, of the boulders in the counties of Argyll, Perth, Ross, Inverness, Wigton, and Berwick, and in several of the Scottish islands. The drift and agency of transportation have been attended to by the committee, which now proposes to classify the reports according to counties.

THE Grocers' Company have published particulars regarding the subject of the discovery prize of 1,000*l.* which they have offered.

DR. GABRIEL GUSTAV VALENTIN died at Berne on the 24th of May. He was born at Breslau in 1810, and was consequently seventy-three years old. In 1836 Dr. Valentin was appointed Professor of Physiology in the University of Berne, which position he held until he was compelled by his weak health to resign in 1881. His works on physiology are well known. In addition to these he wrote an 'Examination of the Effects of Polarized Light on the Life of Plants,' and 'On the Adaptation of the Spectroscope to Physiological and Medicinal Purposes.'

M. TRÉVE publishes in the *Moniteur Industriel* a plan for diminishing boiler explosions, which he points out—as has previously been shown—are due to leaving the boiler full of water, which by boiling parts with its air. M. Boutigny had previously proved that water in this condition is in the spheroidal state, and liable to explosion. M. Tréve advises the injection of air before reheating the water, and the use of a thermometer, which would indicate whether the vapour pressure is below that to be expected from the temperature of the water.

HERCULES TONKE and L. SCHMELCK state in Biedermann's *Central-Blatt für Agrikultur-Chemie* that they have been examining sea-water drawn at different depths and at remote points, and have detected but very slight differences in composition. Certain variations in the specific gravity were due to a dilution of sea-water by the continued introduction of ice or fresh-water, but the respective proportions of the various salts remained the same.

PROF. C. G. ROCKWOOD, JUN., contributes to the *American Journal of Science* for May his twelfth paper, 'Notes on American Earthquakes.' This embodies such information as the author has obtained in regard to the earthquakes which occurred on the American continent and adjacent islands during 1882, with notices of some earlier ones not previously reported. This paper is followed by 'A Four Years' Record of Earthquakes in Japan, studied in their Relation to the Weather and Seasons,' by Dr. Thomas H. Streets.

HERR L. PIEDBEUF in the *Revue Univers des Mines* publishes a full account of the petroleum beds of North Germany and Austria. He states that a well at Oelheim, in Hanover, yields thirty-five barrels daily; and that one at Sloboda Rum-

gurska, in Galicia, yields daily 45,000 kilos, or more than 275 barrels.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETEENTH ANNUAL EXHIBITION IS NOW OPEN.—S. Pall Mall East, from Ten till Six.—Admission, 1*s.*; Illustrated Catalogue, 1*s.* ALFRED D. FRIPP, Secretary.

THE GROSVENOR GALLERY.—SUMMER EXHIBITION.—NOW OPEN from Nine till Seven.—Admission, 1*s.*; Season Tickets, 5*s.*

THE NINETEENTH ANNUAL EXHIBITION OF OIL PAINTINGS BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS IS NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, 1*s.*, including Catalogue.

EXHIBITION OF WORKS BY MEMBERS OF LA SOCIÉTÉ DES IMPRESSIONNISTES, and of MR. J. FORBES ROBERTSON'S Pictures of the Church Scene in 'Much Ado about Nothing,' NOW OPEN at Messrs. Dowdeswell's, 135, New Bond Street (two doors from the Grosvenor Gallery).—Admission, 1*s.*

AMERICAN WATER COLOURS AND ETCHINGS.—This Exhibition, specially chosen from the Studios of the Artists in America by Hamlet S. Philpot, M.A. Oxon., is NOW OPEN from Ten till Six. Just added, a great English Picture found in Texas, attributed to Sir Joshua Reynolds.—Drawing-Room, Egyptian Hall, Piccadilly.—Admission, 1*s.*

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Pantheon,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten till Six Daily.—Admission, 1*s.*

THE SALON, PARIS.

(Third Notice.)

HAVING lately said something about the use of figures in French landscape painting, we may name a few striking examples. The *Sur la Route de la Foire* (No. 1088) of M. Goubie shows with exemplary spirit a forest road on which two dog-carts meet and the drivers negotiate the sale of horses tied behind one of the vehicles. Daylight and verdure were never more brightly or solidly painted or shown in truer keeping. The horses are admirably drawn and full of spirit; the faces are full of life and humour, and bear close examination.—M. Japy enjoys a reputation which his *Lever de Lune* (1259) will sustain. It shows, with rare felicity and breadth of tone, abundance of fine greys, and perfect keeping, the outlook from an upland plateau over a level plain and winding stream as the full moon rises. Fine and solemn sentiment distinguishes this picture. *Le Berger et la Mer* (1260), by the same artist, is equally fine. It represents a shepherd in a meadow overlooking the sea. The summer atmosphere is soft, and the grey gradations of the sea's tints and tones are beautiful.—Mr. Ridgway Knight is a pupil of Gleyre and M. Meissonier who has employed the instructions of both masters in a vigorous and learned manner. His *Sans Dot* (1313) combines expressive figures and a beautifully painted landscape in a way seldom seen in England. In a meadow by a river side, where a little town appears in the distance, a strong and handsome "daughter of the plough" is at work gathering wild forage for the cow at home, and has filled her apron with lush grass and yellow flowers. Stopping for a moment, she watches a wedding procession move along the field path, following the fiddlers who herald the wedding of a damsel whose dot has got her a husband, perhaps the faithless lover of the spectator. The figure of the last is admirably painted, and designed with rare spontaneity and justness of conception and action. Her flesh and her dress are first-rate art. Not less excellent is the procession, a line of varied and expressive figures in twos and threes. These figures have been finely set in a richly toned and carefully graded landscape which it is hard to admire too much.—The figures being defective in M. Cazin's *Judith: le Départ* (475), we prefer to deal with this remarkable work, one of the most admirable in the Salon, as a picture of the razed walls of a French mediæval fortress, standing, in open daylight, on a plateau near the sea. The gradations of local colour are fine. Solid and well-considered work appears everywhere but in the figures, which, although they supply beautiful elements of colour, are delineated after the crude fashion of the Impressionists now popular in Paris. Rough

modern agriculturists witness the departure of Judith, who is so ill-favoured a Jewess that, had Holofernes been a man of taste, the success of her mission would have been more than problematical.

The *Beau Temps* (1244) of M. Israël is an excellent combination of landscape with figures. The effect is that of a silvery summer evening on a meadow near a little brook. The homely pathos of the figures and their natural expressions are excellent qualities in a picture which, unlike most of M. Israël's works, is not sorrowful. By the same artist is *L'Enfant qui Dort* (1245), a lugubrious subject; it is good in tone, broad in effect, and sympathetic in treatment. A mother nurses an ailing child in a cottage lighted by a single window, the sad grey light of which falls upon the figures and is diffused about the chamber. The glimpse through the casement is excellent.—M. Luigi Loir, renowned for his vistas of Paris streets, has ventured so far out of town as the *Point-du-Jour, à Auteuil* (1543), and shown characteristic tact in grading the hot summer twilight, when a thunderstorm is impending, so as to represent with extraordinary brilliancy the lights of the *hirondelles* at the well-known landing-place. These lights sparkle in the low-toned atmosphere, and the whole picture is otherwise so faithful that one expects to hear the noise of the booths and the bustling feet of crowds of men and women. M. Loir's knowledge of the resources of the palette has been deftly exercised in this subtle *tour de force*.

Another and still better example of the triumph over difficulties of tone and tint is M. Montenard's *Le Transport de Guerre la Corréze quittant la Rade de Toulon* (1741), in which, amidst an atmosphere of intense and brilliant blue, the tall ship's hull, all blinding white, enriched by sea-stains and reflections of the sky and waves, comes straight at us and ploughs the clean azure water, where her reflection, as brilliant as herself, sparkles in a hundred tints, and her shadow takes the darkest of blues. Her yellow sails and tawny masts, gay with signal flags, contrast, like her snowy, gleaming hull, with the black smoke drifting from her funnels. The tact employed in putting these materials on the canvas is at once curious and valuable; the sparkling treatment of the picture is, of course, due to a charming faculty of enlivening the subject and vivid impressions of nature. The next example, by the same artist, is a much more noble and difficult exercise. Called *Un Cimetière sur les Côtes de la Méditerranée* (1742), it is a delicate yet powerful study of full sunlight on pale rosy earth, dotted by black and white tombs and sepulchral crosses, the tones of which have been subtly discriminated and arranged to aid the aerial effect and perspective of the view. The gradations of these tones and those of the atmosphere, combined with the blueness of the sun-shadows—a characteristic Turner was the first to illustrate—each in its proper tone, have been delineated with precious refinement and skill, so that the utmost brilliancy has been secured without anything like glare or forced contrasts. In the fierce heat all seems silent as the tenants of the graves and the one figure which kneels by a tomb and casts a shadow which is bluer than his sailor's dress.—The effect of light is rendered with extreme felicity, but with less subtlety, by C. Giraud, who is a renowned painter in that line, in his *Intérieur au XV^e Siècle* (1058), which exhibits his firm and precise touch, clear colouring, and solidity of painting.—Another resplendent interior we owe to M. Keller, who, with rare brilliancy and tact, practises in the mode of Mr. Alma-Tadema. *L'Impératrice Faustine au Temple de Junon, à Préneste* (1307), depicts ruddy, green, and yellow columns with gilded caps rising from a sunlit pavement of white marble. In the distance are priestesses grouped before the gold effigy of the goddess, while the empress, in the foreground, resembles a

statue of dark blue marble. The warm brilliancy of the light is suppressed among the columns, and it shines without, but insufficiently to bring out the reflected inner illumination.

M. Jean Paul Laurens has contributed *Les Mursailles du Saint-Office* (1410), a powerful picture. The bastion is formed of red Roman brick and set deep in a fosse with arched recesses rising to a great height. The sun is low, and his shadow falls, without obscuring it, on the lower half of the wall, while the upper half receives the fierce evening light, which is of the colour of blood. High in one of the recesses is a dark iron grating; below this hang wreaths of immortelles above a grave marked by a white cross. Near the grave kneels a black-veiled woman praying with clasped hands. Of course this treatment is a little melodramatic, but it is touching and right. Technically speaking, this picture is a splendid exercise in vivid tints and strongly contrasted tones, lights, and shadows. *Le Pape et l'Inquisiteur* (1409), by the same distinguished artist, is even more of a melodrama. It comprises two figures: the black-hooded Benedictine, whose grim visage M. Laurens has painted before, and the less unscrupulous Pontiff at whose side he sits while reading from a manuscript and, with a lean, brown forefinger on the table before him, laying down the law. Apart from its expressiveness this work is an effective and attractive exercise in scarlet and purple combined with black and the crimson cover of the table. The broad, precise touch of the painter is characteristic of the able pupil of Léon Cogniet.—A contrast to the full coloration of these vigorous pictures is offered by the pale grey tints of M. Hector Le Roux's vestals in white with purple togas. *Le Tibre* (1501) is an excellent example of its class, if somewhat mannered. A single graceful figure stands on the banks of the river and gazes at Rome. *Sacrarium* (1500), a similar exercise, shows three damsels in white grouped at the white marble fountain of a temple. Their actions are appropriate, but the girls themselves are rather French than genuine antiques.—Another study in tone and softly fused tints is M. Lhermitte's *Filusee* (1519), a single figure of ample proportions, delineated in a fine style. It is a noble study by an accomplished painter, whose feeling for tone and sober colour we have often admired at English exhibitions.

We may now turn to a sparkling and brilliant group of pictures, at the head of which let us place M. Casanova's Fortuny-like *Toujours le Roi* (463) and his *Un Astre Naissant* (462). The former is a garden scene. On a terrace before a château a sumptuously clad lady, who is no beauty, plays at cards with a jovial Franciscan friar, who has halted on a begging expedition for the benefit of his convent in order to gamble with Madame. To her amazement and dismay, he has, not for the first time, produced the king of trumps; she rises quickly and pulls his sleeve with an impatient inquiry, which is rendered with exemplary spirit and is the chief point in the design. Mr. Frith would enjoy the delicate precision of M. Casanova's touch. The action, attitude, and expression of the laughing friar, and the sparkling technique of the picture, need nothing but solidity and something like impasto to make them first rate. M. Casanova's second work is more tinty and deficient in impasto than the first. The same lady has halted her sedan chair to listen to the whispers of a cardinal, whose full scarlet costume contrasts with her embroideries, as his withered visage contrasts with her plump features. Much use has been made of the local colouring of the chair.—M. Cabuzel has a name for painting satin with a felicity of colour and fidelity of texture such as few artists since Metsu have achieved. Of such finish and brilliancy we possess no instance in this country. *Attention!* (427), a lady in blue satin, *en train*, erect at a table side while she bids a stupid dog to beg, is a first-rate illustration

of what patience and skill can achieve. The figures are well enough for the subject—their faces are true and good; and the texture of the satin, its lustre, local colours, direct and reflected illuminations, are in their way perfect. The *bric-à-brac* and furniture of the room are nearly as good as the costume.—An abler, if less laborious painter than M. Cabuzel is M. A. Charnay, who has often represented the splendid dresses and dainty figures of ladies, children, and men in contrast with views of rough nature, such as waterfalls, reaped fields, and scrub. For an example of his delicate skill, only one specimen of which has, so far as we know, reached London, let the reader take *Une Partie de Pêche à l'Ardoisière* (499), figures grouped near a cascade where a bare-legged fisherman nets salmon. Vivid as these figures are, their brilliancy never exceeds harmonious proportions of tint and tone. Rare tact and rarer art are implied by this criticism. By what studies and by what technical gifts was such skill as this attained? MM. Meissonier, Cabuzel, Toulmouche, Charnay, Protais, Fichel, and Gérôme have attained power to paint with amazing precision, and they know how to employ exhaustively skill of the most searching kind. The critic wonders how this came about. The laborious Dutch genre painters of the seventeenth century inherited the *finesse* of their predecessors, but how the Frenchmen of our time, many of whom have been trained in different schools, contrived to become the rivals, if not superiors, of the Dutchmen, is among the puzzles of critics. Besides this it is unquestionable that several of the Frenchmen—among whom we have not ventured to name Zamacois and Passini—have beaten the Dutchmen hollow in spontaneity of design, variety of subject, archaeological learning, and dramatizing energy.

The *Vision* (452) of M. Carolus-Duran shows that portrait painter to greater disadvantage than even his ambitious effort last year at historical design. The "*Vision*" is a vulgar beauty, who suddenly unveils her charms by opening a red cloak, while inexplicable roses drop about her. The anticlimax of a solid figure doing duty for a spectre is sufficient evidence of the dullness of the artist's invention.—Another *Vision* (No. 504), by M. T. Chartran, exhibits more judgment and superior taste. It is a powerful picture of the most realistic kind, emphasized by a large mode of drawing life-size figures and by finish on a large scale. The scene is the interior of a shed, where the *Padre Serafico* and a comrade lie at rest; the latter sleeps, his companion observes the approach of his visitor, a beautiful youth with a bagpipe under one arm. The passion of the attitude of the watcher, and the expression of his wan, worn face, become impressive in the hands of a distinguished pupil of M. Cabanel, who has for the inspiring motives of his design referred to Signorelli, and illustrated on a large scale the principles of the Pre-Raphaelite Brotherhood, which, as every one not trammelled by words has already ascertained, had a great deal more to do with spontaneity of conception and sincerity of expression than with that purely imaginary shibboleth of the Brotherhood, mere commonplace imitation of the external aspects of unselected nature. The motives and the thorough-going but noble realism of M. Chartran's picture are curiously Pre-Raphaelite in their inspiration as well as in their technique. How a Frenchman and a pupil of the by no means ascetic or over-masculine M. Cabanel contrived to paint like a Pre-Raphaelite is a mystery to us.

Pre-Raphaelite finish, brilliancy, and precision of touch, impaired by excessive smoothness, a horny surface, and attention to non-essential elements of the subject as a whole, characterize the wonderful delineation of *bric-à-brac* which we owe to the laborious and somewhat mechanical craftsmanship of M. Blaise Desgoffe, Ingres's in-

defatigable pupil, whose technical achievements are, when his training is considered, almost as puzzling to the critic as were those of Lancelotti, one of the favoured pupils of Haydon, a very boisterous master. The *Salon*, injured as it is by the defection of MM. Meissonier, Gérôme, and Vibert, would not be itself without such pictures as M. Desgoffe's *Émanuël, Cristal, Raisins* (764), and the *Statuette de Buis*, &c. (765). Each is a miracle in its way, distinguished by the splendid tact and imitative art of the painter, who flinches at nothing, from the horny figure in boxwood to the tazza of Limoges enamel by J. Pénicaut. The living grapes are but ovals of horn, and seem to have withered while the artist toiled over them.—Compared with these, there is greater fidelity and less labour in the masses of many-coloured and silvery fish lying on the *Étal au Pavillon de la Marée* (1044) of the Halles Centrales which M. Victor Gabriel Gilbert has painted with rich and fine modelling.—Felicitous imitation of colours, textures, and light occurs in the *Harem* (1205), by M. Heullant, which with great force gives the effect of sunlight flecking brilliant fabrics of many hues, jewels, toys, and the voluptuous carnations of ladies grouped in a chamber where the lattices cast shadows like diapers. The glittering of this mass of lights and tints bewilders the eye until seen at a proper distance, when the real breadth and beauty of the picture are recognized.—A contrast to the above is the *En Vacances* (1266) of M. Jean-Aubert, a young lady in a white dress, with a soft bluish undertint, and a pink sash, pulling field flowers near the sea: a delightful study in soft tones, comprising low tints of white, the yellow sands, and pale blue sea and sky, the whole being finely graded.—All gleaming with vivid colours and remarkable as the best example of the Fortuny school in this *Salon* is *Un Concours de Violon* (1271), by M. Luis Jimenez, where a young musician stands at a desk and plays with care and steadiness before a numerous company of the Louis Quinze period, comprising ladies and gentlemen gorgeously clad, and set, so to say, in a magnificent room, with its quaint and sumptuous furniture, carpets, tapestries, and abundant *bric-à-brac*. That splendid phenomenon, the Fortuny school, is dying out, but its reputation is well sustained by M. L. Jimenez, whose best work, so far as we know, this picture is.

Another violin subject has received the attentions of a renowned French master, whose contributions to the *Salon* are less numerous than is desirable. M. Hébert's *Le Petit Violonneux* (1186), being a beautiful and refined exercise in brown, is almost monochromatic—a work of a pathetic kind, remarkable for the piteous face of a poor, half-starved boy, sleeping with his cheek against the back of his chair, an old violin slung over his shoulder.—The next work, which is by M. Comerre, a distinguished pupil of M. Cabanel, illustrates an older dispensation in art, and almost takes us back to the time and quasi-classical mode of Girodet-Trioson. It is called *Silène et les Bacchantes* (574), and is an animated and elaborate composition. A group of girls have overthrown the tipsy god; while a satyr holds down one of his arms, a bacchante with yellow tresses flying loose stuffs his mouth with grapes. The design is quite worthy of the best pupil of Rubens, it is so full of "go"; but the colour, and especially the carnations, will not bear the comparison.—Another well-known artist was commissioned to decorate the Mairie du XIX^e Arrondissement de Paris (let the reader imagine the consternation of a London vestry called on to pay for a huge canvas by a distinguished painter like M. Henri Gervex!) with a work representing the *Bureau de Bienfaisance* (1032) of the district. It is a decorative, but by no means cheerful or very powerful design, delineating, in the most prosaic manner, the giving of official relief. M. Gervex has made the most of the squalid circumstance, and delineated

with more fidelity than picturesqueness *les pauvres*. The 'Casual Ward' of Mr. Fildes is a more powerful illustration of this kind of subject, which has fascinated some of our French contemporaries. Still the 'Bureau' contains some good figures.—Another grimy picture of life-size figures is M. P. Jamin's *À la Bastille* (1257), the view of a cell and its inmate as they are supposed to have appeared when the patriots of St. Antoine broke into the fortress. A bearded old man, whose head has shrunk to the likeness of a skull on which skin only clings, lies on a pallet helpless and dazed, while a crowd of deliverers open the massive door to gaze upon him and admit the lurid glare of fire. The intruders have been designed with dramatic force, and executed in an accomplished and somewhat academic mode. The care and skill shown promise much for the artist's future.—M. Moreau de Tours, a popular historical painter and a fine designer, contributes one of those vigorous scenes without which no *Salon* has yet been opened. *Carnot à la Bataille de Wattignies* (1750) represents in a fine large style the organizer of victory and his companions advancing bare-headed, amid storms of cheers and shot, to attack the Austrians. The style of this picture is finer than usual, and shows the painter to be a greater artist than we took him to be.—There is something fine and large in the style of M. A. Leclerc's *La Femme du Pêcheur* (1481), although the picture is not big; while its passionate pathos will fix it in the visitor's memory as, on the whole, the most spontaneous, thoroughly sympathetic, and tragic piece of work in this *Salon*. A woman kneels on a ledge of brown rock, just above where the waves break furiously, and plunge only to return with crests of flying spray. Her hands are clasped in a passionate prayer for help to those who rush shorewards in a *chasse marée*, which reels in the surges and casts before her bows great white jets of foam. The energy of the woman's action is marvellously affecting, and her strained eyelids, her eyes blank with gazing, and lips parted without a breath are most impressive.

NOTES FROM ROME.

In my long experience of Roman excavations, twice only have I seen statues discovered in their ancient places, standing or sitting on their pedestals or in their niches. Thirteen years ago I recollect witnessing the discovery of a shrine not far from the apex of S. Lorenzo fuori le Mura, with threshold, jambs, and architrave of white marble, inside of which shrine the statue of the "Terra Mater," now in the Conservatori Palace, had been left untouched. There was also an inscription engraved on the architrave, according to which the monument had been raised *ex voto* by a gentleman called Aulus Hortensius Cerdus. The statue in this case had been protected by a wooden door, pieces of which were still attached to the iron hinges.

On April 29th a discovery of the same kind took place in the neighbourhood of the church of S. Eusebio on the Esquiline, near the junction of the Via Napoleone III. with the Piazza Vittorio Emanuele. Here was, in ancient times, a large area, paved with slabs of travertine, much better squared and joined together than the slabs which cover the Roman Forum, or the "Area Panthei." Whether this pavement belonged to the "Area Marianorum monumentorum," mentioned by Valerius Maximus in connexion with a temple of the Fever, or to the Forum Esquilinum, mentioned by several inscriptions, I am not ready to state, but forthcoming excavations may possibly reveal some unexpected and decisive evidence. The portion already discovered measures 30 mètres from east to west, and 20 in the opposite direction. On the west side the pavement stops on the edge of a square basin or piscina, 18

mètres long, 14 wide, 1.15 deep. This sheet of water was surrounded on every side, like the *Piscine Balnearie*, by three steps, coated with *opus signinum*. The bottom is entirely covered with *chiaroscuro* mosaics, measuring 252 square mètres, and resting on a bed of concrete 2 mètres thick.

On the south side of the tank stands a circular building, probably a nymphaeum, ornamented inside and outside with niches. Twelve niches were found empty; the last two, facing the Piazza Vittorio Emanuele, had not yet been deprived of their valuable contents. First to appear was a statue of Hades, the Dis Pater of the Romans. The appearance of the god of the nether world is not unlike the familiar type of his brothers Zeus and Poseidon, only the frowning of his eyes is uglier and more savage than the frowning of Zeus. Cerberus is sitting near the right knee of the god, but the other attribute, very likely the key of Hades, which he held in his hands, is missing. The statue is a tolerably good copy of a better original. The second statue was found in front of its niche. It represents Isis, with the characteristic knot of her peplum on the breast. Both are four feet high.

The demolition of Bernini's towers on the Pantheon has been followed by another improvement. The heavy iron railings with which Pope Clement IX. had closed up the intercolumniations of the portico have been removed. The aesthetic appearance of the portico has greatly improved, and now it rests with the municipality to bring to perfection the embellishments already achieved by the State. The new square in front of the Pantheon will be 528 ft. long, 175 ft. wide. The scheme involves the destruction of private property to the amount of two million lire.

A remarkable monument has been found within the ancient town of Ariccia, at the foot of the hill formerly occupied by the Acropolis, and now by the modern village. In laying down the pipes of the aqueduct which brings to Albano the waters from the "Facciate di Nemi," and which follows the line of the Via Appia across the crater and lake-bed of Ariccia, several blocks of marble were discovered at the place called the "Torre di Chigi." Orders were issued by the Minister of Instruction for a thorough exploration of the neighbourhood. Thirty-seven huge blocks of marble were brought to light, belonging, as it seems, to a portico ornamented with columns of *cipollino*. The architectural details are very elaborate, especially the frieze, worked in wreaths and festoons. There is also an inscription, on a slab of marble 10 ft. long, 5 ft. high, containing these words: "Ti(berius) Latinus Ti(berii) filius Hor(ati), viz. tribu) Pandusa, IIII vir viar(um) cur(adarum)." Latinus Pandusa is an historical personage. Tacitus, 'Ann.' ii. 66, speaks of him as being proprietor of Mesia, A.D. 19. He died in the same year, during the tenure of his office. The monument at Ariccia must have been built by him in his younger days, at the beginning of his career, as no mention is made by the inscription of any employment higher than the *vigintiviratus*.

Two miles beyond the Porta S. Lorenzo, at the place called "Il Portonaccio," where the railway to Florence crosses the Via Tiburtina, many interesting relics have been found—five marble tombstones, belonging to M. Junius Marcianus, to Italus, to Euphrosynus, and to a girl named Philumene, &c.; a beautiful head of a gentleman, closely resembling Marcus Aurelius; and several architectural fragments. More important is the discovery of a well into which the ashes of slaves or of common workmen were thrown. These ashes are mixed up with pottery of the plainest description, but exceedingly important from an epigraphic point of view. The "olle" are inscribed with names of the deceased, written in pencil, with the characteristic spelling and shape which are attributed

to the end of the sixth century or the beginning of the seventh (Marcos Valerios, L. Etrios Auli Servos, &c.).

The lovely hill of Posillipo is being bored by a new tunnel, parallel to the Roman "grotto," for the convenience of the steam tram running between Naples and Pozzuoli. A few hundred feet from the south end of the excavation an ancient *specus* has been discovered, oval in shape, 6 ft. high, 2 ft. 6 in. wide. It runs from north to south in a line not perfectly straight. The bottom of the channel as well as the sides are coated with a hard polished coating of *coccio-pesto*, or *opus signinum*. The importance of the discovery comes from the numerous *graffiti*, scratched on the cement by persons who in ancient times had taken to the singular sport of promenading in this dark passage. The most complete *graffiti* contain the following account:—

(a) "Macrinus Diadumeni Aug(usti) l(iberti) proc(uratoris) Antoniani dis(pensator) hic fuit Nerva et Vestino co(n)s(ulibus) pr(idie) Idus Ianuarias."

(b) The same, with the words "hic ambulavit" instead of "hic fuit."

(c) "Macrinus Diadumeni Aug(usti) l(iberti) proc(uratoris) Antoniani dis(pensator) hic ambulavit a villa Pollii Felicis, quæ est Epilimones, usque ad emissarium Paconianum, Nerva et Vestino co(n)s(ulibus)."

These records need but little explanation. The date of the subterranean expedition of Macrinus is January 14th, A.D. 65, A. Licinius Nerva Silianus and M. Vestinus Atticus being the consuls of the year. Macrinus himself was the intendant of Diadumenus, a wealthy and powerful freedman of Nero. Diadumenus is known as the owner of (at least) two splendid villas. One occupied a large portion of the promontory of Miseno, opposite the island of Procida. It was excavated by one Cardone half a century ago. The other corresponds with the site of the Villa York, now Troiani, two miles outside the Porta S. Pancrazio. It was excavated in 1770 and in 1879. According to the *graffiti*, the *specus* discovered under the hill of Posillipo began in the vicinity of the villa of Pollius Felix, and had its mouth (*emissarium*) near the villa of a Paconius. I have a notion that Macrinus did not descend into the bowels of the earth to cool himself or to have a special kind of amusement; the probable purpose of his expedition was to take an exact account of the work, of its length, of its condition. There is a set of figures engraved from space to space which indicate that measurements were actually taken. The numbers begin from 100, 200, and up to 500; then follows a lacuna between 500 and 700. From 800 upwards the figures are again preserved. Now as the space between them corresponds to an average of 29.57 mètres, there is no doubt that they must be understood as Roman feet (1: 0.2963). They must have found the tunnel all right, because one of the followers wrote on the walls the acclamation LIBERI. VIVAS to the address of the engineer or of the contractor.

RODOLFO LANCIANI.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 2nd inst. the following, from various collections. Pictures: T. Gainsborough, Peasants and Colliers going to Market, early morning, 2,835*l.*; Children with a Donkey, 204*l.* J. M. W. Turner, Lake Avernus, with the story of Æneas and the Sibyl, 498*l.* Canaletti, View of St. Mark's Place and the Piazzetta, looking towards the Grand Canal, 204*l.* Fra Bartolommeo, The Repose of the Holy Family, 220*l.* N. Poussin, The Rape of the Sabines, 357*l.* Carlo Dolci, The Daughter of Herodias with the Head of St. John the Baptist, 483*l.* Claude Lorraine, Peasants driving Cattle, 262*l.* Rembrandt, A Landscape, represented under the aspect of night, 514*l.*; Elisha raising the Widow's Son, 210*l.* Drawings: J. M. W. Turner, The West Front

of Salisbury Cathedral, 1684.; South View of Salisbury Cathedral, 1154.; The North Entrance to Salisbury Cathedral, with a funeral procession, 1364.; The Transept, Entrance to the Choir, 1364.; The Entrance to the Chapter House, 1104.; Interior of the Chapter House, 2524. A. Canaletti, The Doge when he first appears before the Public in the Church of St. Mark, 1314.; Mode of carrying the Doge and his Nearest Relations round the Place of St. Mark, 1314.; The Coronation of the Doge, 1114.; The Doge returning Thanks to the Council for his Election, 1314.; The Doge espousing the Sea, 1204.; The Landing of the Doge after the Marriage Ceremony, 1154.; The Public Feasts in the Place of St. Mark on Holy Thursday, 2674.; The Solemn Procession in St. Mark's Place on the Day of the Fête de Dieu, 1314.; The Doge going to the Church of St. Zachary on Easter Day, 1154.; The Doge visiting the Church of Notre Dame de la Santé, 1734.

The same auctioneers sold on the 5th inst. the following engravings: Lady Betty Delmé and Children, after Sir J. Reynolds, by V. Green, 544. Lady Bamfylde, after Sir J. Reynolds, by T. Watson, 784. The Aurora, after Guido, by R. Morghen, 684. La Madonna di San Sisto, by J. G. Muller, 564. J. M. W. Turner, Picturesque Views on the Southern Coast of England, 39 plates, 504.; Views in England and Wales, 95 plates, 634.

Fine-Art Gossip.

It may be accepted as a clear sign of the general prosperity of the artistic profession that, although the Royal Academicians dispense a considerable part of those funds which are at their disposal, in trust or otherwise, for the relief of distressed artists, comparatively few applications have been of late made for aid.

The Institute of Painters in Water Colours has issued invitations to a private view for to-day (Saturday) of the works of the late Mr. W. L. Leitch, Vice-President of the Society, which have been collected in the Council Room of the new galleries in Piccadilly.

An exhibition of drawings in pastels by Mrs. H. A. Seymour has been opened at 53, Great Marlborough Street.

We record with regret the death at St. Leonards, on the 1st inst., of Mrs. Mary Margaret Heaton (born Keymer), the conscientious and industrious compiler of several useful and popular works on subjects connected with art, including 'The History of the Life of Albert Dürer,' 'A Concise History of Painting,' 'Masterpieces of Flemish Art,' and 'Works of Sir D. Wilkie.' Mrs. Heaton was closely related to Douglas Jerrold and Laman Blanchard.

MESSRS. NEILL & SONS, of Haddington, N.B., propose to issue impressions of thirteen unpublished plates engraved in mezzotint by S. W. Reynolds from drawings by Thomas Girtin. A few examples are before us, and prove to be very interesting. The originals of some of these plates are in the possession of the painter's grandson, Mr. G. W. H. Girtin, who was not, till the prints reached him, aware of their existence. The examples before us are exercises in poetic motives in landscape, and consist of views of York Minster, Bolton Priory, and a nameless church. The thirteen mezzotints will be issued in a portfolio under the name of the 'Liber Nature,' and will include a mezzotint by S. W. Reynolds, after Opie's very fine portrait of Girtin, which is still in the possession of his grandson.

At the sixth annual meeting of the Society for the Protection of Ancient Buildings, held on Wednesday last, the report of the committee was read. It pointed out with regret the disastrous nature of the works now in progress at the Tower, involving the manufacture of a sham mediæval fortress, and the destruction of historic buildings. In addition the report speaks of the injurious effect of the so-called "restoration" of the once noble church of St. Nicholas, Great Yarmouth,

Rye, St. Crux at York, Leigh, Herefordshire, and other places. In several cases the clergy in charge of ancient buildings have consulted the committee, and received practical advice as to the proper treatment and judicious repair of imperilled structures. To meet the charges incurred in giving such counsel the report appeals for increased funds. The committee had, with chequered fortune, during the past year, been active in promoting the preservation of about one hundred and twenty English and nine foreign buildings.

AN exhibition of the works of the late M. E. Manet will be formed in the gallery of the École des Beaux-Arts, Paris. G. Doré's statue of A. Dumas is erected in the Place Malesherbes. The *Chronique des Arts* says that a magnificent mosaic has been discovered by the soldiers of the 27th Battalion Chasseurs, encamped near Sousse, Tunis. It is in complete preservation, and has been presented to M. le Ministre de l'Instruction Publique.

THE French Government has bought, from the current *Salon*, the following pictures, several of which are noticed in our criticism of that exhibition: M. Allemand, 'Le Rhône à Mérieu'; M. Binet, 'Lisière de Bois'; M. Boggs, 'Le Port d'Isigny'; M. Brion, 'Marie-Jeanne'; M. Brouillet, 'Au Chantier'; M. Carrier-Belleuse, 'Une Équipe de Bitumiers'; M. Dannat, 'Contrebandiers Aragonais'; Madame Demont-Breton, 'La Place'; Mdlle. C. Desliens, 'Nature Morte'; M. Diéterle, 'Après l'Orage'; M. Doucet, 'Agar'; M. Foubert, 'Églogue'; M. Geoffroy, 'Les Infortunés'; M. Grivolais, 'Le Balcon de Cydalise'; M. Laynaud, 'Le Tréport à Marée Basse'; M. Mercier, 'Vénus'; M. Montenard, 'Le Transport de Guerre la Corréze'; M. Morot, 'Martyre de Jésus'; M. Renouf, 'Le Pilote'; M. Rochegrosse, 'Andromaque'; M. H. Sauvage, 'Intérieur d'Église, à Blois'; M. Sége, 'Vallée de Ploukermur'; M. Tattegrain, 'Les Deuillants, à Étapes.' Likewise the following sculptures: M. Dalou, 'Le Triomphe de la République' (the second bas-relief, representing 'Mirabeau à la Séance du 23 Juin, 1789,' belongs already to the State); M. Aizelin, 'Marguerite'; M. Turcan, 'L'Aveugle et le Paralytique'; and 'Cupidon,' by M. Marqueste.

THE *Courier de l'Art* records the death of M. Ferdinand de Braekeleer, the *doyen* of the Belgian painters. This event occurred at Antwerp, the artist being in his ninety-first year. He was the brother-in-law of Baron Henri Leys, and father of a capable artist, M. Henri de Braekeleer.

THE Belgian Government has bought for the gallery at Brussels M. Alfred Stevens's picture called 'La Veuve.'

HERR F. A. KAULBACH has been named Professor in the Academy of the Fine Arts at Munich, in place of Herr Gabriel Max.

THE Archaeological Institute of America, says the *New York Nation*, held its annual meeting on May 19th. Encouraging reports were read upon its work in Mexico and Central America, and particularly upon that of the Assos expedition, of which the labours are now drawing to a close. The latest excavations at Assos have been upon the Street of Tombs, and have revealed many unopened sarcophagi, in which have been found a number of small objects of great interest. It was decided that the antiquities brought home from Assos should be placed in the Boston Art Museum. A committee was appointed to endeavour to secure the means to send out to Cyrene, or to some other rich Greek site, a New York expedition. The semi-annual meeting of the Managing Committee of the American School of Classical Studies at Athens was held on the same day in Cambridge. Dartmouth College and Cornell, Michigan, Virginia, and California Universities have joined the nine colleges already pledged to support the School, of which the income during the next year will amount to 3,500 dollars. This will

admit of an appropriation of 1,000 dollars toward the increase of the library of the School. The publication of the *Bulletin* will be begun in the autumn. Six regular students have been in attendance during the term, and one outsider has enjoyed its privileges. Each member has pursued some definite subject of study, and will embody the results of his work in a thesis.

A STRANGE transaction occupies the Courts at Constantinople. The Corporation of the Bezesten or depository in the Great Bazaar, having in hand some repairs, proposed to sell an antique seal with the toghra of Mahmud Ghazi, the conqueror of Constantinople. For this they asked five hundred pounds; but the authorities of the Imperial Museum have intervened and claim it as state property.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'La Gioconda,' ST. JAMES'S HALL.—Richter Concerts.

THE advent of a new Italian composer of genius, worthy to rank with the masters of past generations and capable of leavening the lyric art of the present with a fresh development of grace and beauty, has been long expected, but it is still deferred. The strongest hopes were entertained of Signor Boito, but the composer of 'Mefistofele' seems content to rest upon the laurels he gained by that remarkable work, and the more prolific Ponchielli must, we fear, be accorded a place only among those earnest workers who gain a reputation by sheer talent and industry, but who, lacking the divine gift of inspiration, leave no abiding mark on musical art. 'La Gioconda,' despite its cleverness and many pleasing qualities, cannot be considered an "epoch-making" work, and it is well to state the plain truth at the outset lest the terms of admiration we may employ in discussing the opera be misunderstood. Ponchielli is a thoroughly conscientious, self-diffident musician, as may be gathered from the pruning and revising process to which he has subjected his most successful operas after their first production. His early work 'I Promessi Sposi,' written in 1856, when he was twenty-two years old, was considerably altered when it was revived in 1872 at Milan; and 'La Gioconda' is now a very different work from what it was when it first saw the light at La Scala on April 8th, 1876. A comparison of the two operas named affords testimony to the growth of the composer's capacity with age and experience. 'I Promessi Sposi' is written in the Bellini-Donizetti school unadulterated, and is so deficient in freshness, notwithstanding an abundance of tune, that it met with scant favour when produced by Mr. Carl Rosa in the provinces. 'La Gioconda' is still thoroughly Italian, but the influence of modern progress is perceptible in the construction of the movements and in the treatment of the orchestra. It is the most suitable of its composer's works for performance in London, since his 'Lina' (1877) was not successful, and his 'Il Figliuol Prodigo' (1880) is inadmissible by reason of its subject. The subject on which 'La Gioconda' is founded, Victor Hugo's 'Angelo,' is just one of those tales of passion, intrigue, and crime which have been so popular with Italian opera composers for many years. It must be allowed that the treatment of the drama

by Boito, who is one with the Tobia Gorrio named on the score, shows strong dramatic instinct, and a rare perception of the means for creating effect. In shifting the scene from Padua to Venice he affords opportunities for picturesqueness in the stage business, and his introduction of Venetian revellers and Dalmatian sailors serves to soften the gloom and repulsiveness of the story. The language of the libretto is far above the average in force and literary style, and Mr. Hersee has, to some extent, succeeded in reproducing its spirit in his English translation. With the exception of the heroine it cannot be said that any of the characters are very powerfully drawn, but she is a living, breathing woman, whose fortunes are followed with increasing interest to the final catastrophe. In short, if it be granted that the subject is worthy of musical illustration, which is a point we do not propose to discuss, the libretto of 'La Gioconda' is a success and offers ample means to the composer for every variety of musical effect. A mere sketch of the action will suffice in order to render intelligible our remarks on the musical setting.

The first act, entitled "The Lion's Mouth," takes place in front of the Ducal Palace on the day of a regatta. After a festive chorus Barnaba, a spy of the Inquisition, declares his love for Gioconda, a street singer, who afterwards enters with her blind mother, La Cieca. The girl spurns Barnaba, who thereupon declares to the mob that La Cieca is a sorceress, and she is in imminent danger, when Enzo, a proscribed Genoese prince, enters in the disguise of a sailor and attempts her rescue. At this juncture Alvisé, a dignitary of the Inquisition, arrives with his wife Laura, and at her intercession La Cieca is released. The blind woman in gratitude gives Laura a rosary which she says will bless the wearer. Barnaba has noticed glances of recognition between Enzo and Laura, and, when all have retired save the disguised nobleman, questions him and learns that an attachment exists between the pair. To further his own ends Barnaba promises to bring the wife that night to Enzo's vessel, but afterwards drops a note in the lion's mouth, warning Alvisé of his consort's intended elopement. A dance of the populace mingled with sounds of prayer from the neighbouring church brings the act to a termination. The scene of the second act, called "The Rosary," is laid on the sea-shore, with a view of Enzo's brigantine. He is awaiting Laura, who arrives, and after the customary duet the latter is confronted by Gioconda, who owns to a passion for Enzo, and points in triumph to an approaching boat containing the outraged husband. Then, at sight of the rosary, she changes her hostile intent, and hurriedly assists her rival to escape in her own boat. Enzo is pursued by the officers of the Inquisition, and to avoid being taken fires his vessel. In the third act we see the palace of Alvisé, whither Laura has returned. After a stormy interview between man and wife the latter is left alone with a phial of poison, which she is bidden to take in expiation of her offence. She is about to obey when Gioconda rushes in with a narcotic, which she bids her drain instead. This done Laura throws herself on a funeral bier ready prepared for her behind a curtain. Alvisé

returns and receives the guests whom he has bidden to a *fête*. This gives occasion for a ballet, which being concluded Enzo enters, unmasks himself, and denounces Alvisé. In fear for his life, Gioconda promises to yield herself to Barnaba if he will save the man she loves. He consents, and the act terminates by Alvisé throwing aside the curtain and pointing to the seeming corpse of Laura on the bier. The fourth act takes place in the dwelling of Gioconda, a ruined palace on the island of Giudecca. By her orders the body of Laura is brought in, and the girl contemplates it, half minded to strike and rid herself of her rival. But the sublime instinct of self-sacrifice prevails, and when Enzo enters and Laura awakes from her stupor she unfolds her plan for their escape and bids them farewell. Barnaba arrives to claim the fulfilment of her promise, and with terrible irony she begins to adorn herself as if for his pleasure, and then thrusts a dagger to her heart with the words, "Volesti il mio corpo—dimon maledetto? E il corpo ti do." The curtain falls upon his exclamations of rage and disappointment, and thus ends this lugubrious and immoral drama, the chief incidents in which are less novel in design than in treatment.

In accordance with the modern custom, Ponchielli dispenses with an overture in regular form, giving instead a prelude in *r*, in which are introduced two themes of which we learn the significance later. The first, a jerky phrase in triplets, is always associated with Barnaba, and the second, a quiet flowing melody, forms the subject of La Cieca's song when she bestows the rosary on Laura, and might be termed the rosary motive. The choruses of the Venetian revellers in the first act are in the bright Italian style, and are separated by a graceful *terzettino* for Gioconda, La Cieca, and Barnaba. The gem of the act, however, is the blind woman's air, "Voce di donna," a really beautiful *morceau*. The duet between Enzo and Barnaba is effective, and the "Furlana" with the following prayer and *ensemble* are excellently written for voices, orchestra, and organ. The second act commences with a series of numbers calculated to please the popular ear. Barnaba's tuneful *barcarolle*, a bright and unconventional chorus of sailors in which boys' voices are added, and Enzo's *cavatina* alike merit this description. The duet between the lovers is chiefly remarkable for the obvious resemblance between the final section and an episode in the prison scene of 'Mefistofele.' An equally strong reminiscence of 'Aida' may be noted in the succeeding *romanza* of Laura. After this the musical interest wanes, the dramatic business towards the end of the act having failed to inspire the composer in any noteworthy degree. Similar weakness is shown in the treatment of the tragic scene at the commencement of the third act. Alvisé has a passionate *aria*, but the duet between the husband and wife is feeble. On the other hand, the music accompanying the reception of the guests has a courtly grace, and the succeeding ballet is extremely piquant and pleasing. The *finale* of the act creates an effect rather by its simple and sonorous harmonies than from any elaborate vocal or orchestral devices. At the commencement of the fourth act Gioconda has a passionate and expressive air, and the succeeding music

is in all respects appropriate to the dramatic situation, rising to a powerful climax when Gioconda bids farewell to the man she loves and the rival she has saved from death. The mock gaiety of the heroine when she is confronted by Barnaba is happily expressed, and on the whole the last act may be said to display more forcible grasp of the requirements of the story than the earlier sections of the opera. Speaking generally, however, Ponchielli's talent shows itself rather in the airs, duets, and choruses than in the strictly dramatic episodes of the libretto. In this last respect he is manifestly the inferior of Verdi, whose later manner he follows more strictly than that of any other composer. His method of treating the orchestra is essentially modern in colouring, but his accompaniments are for the most part modest, and the voices, for which he writes very gratefully, are obviously his first care. 'La Gioconda' certainly possesses every element of popularity, and it also contains much that will satisfy if it does not impress the cultured amateur. No other novelty at the Royal Italian Opera of late years has merited similar terms of approbation.

Madame Durand, who was engaged specially to portray the heroine, is an artist of high calibre. The freshness of her voice has gone, possibly from an injudicious method of production, but she sings with power and expression, and her histrionic gifts are great. Nothing finer in its way has been witnessed on the operatic stage than the pathos Madame Durand infuses into the farewell with Enzo and Laura in the fourth act, and the closing scene with Barnaba is almost terrible in its passion and irony. Madame Durand should be acceptable in most of the great tragic parts of opera. If Mlle. Tremelli could cure herself of the inartistic habit of acknowledging the presence of an audience on the slightest pretext, her embodiment of La Cieca would command unqualified approbation. As it is, her self-consciousness mars everything she attempts. Mlle. Stahl is rather hard and unsympathetic, vocally and otherwise, as Laura; and Signor Marconi does not succeed in imparting interest to the rôle of Enzo. Signor Cotogni is as forcible as usual in the melodramatic part of Barnaba, and that excellent artist Signor de Reszké does everything that is possible with that of Alvisé. The chorus of the Royal Italian Opera, though numerically smaller than in former years, is greatly improved in quality, and the choral portions of 'La Gioconda' are finely interpreted. Except the novel and tastefully arranged Dance of the Hours, the scene arrangements of the opera are not remarkable, but in all musical respects the production is a credit to the conductor, Signor Bevilgnani.

The programme of the fifth Richter Concert, which was given last Monday evening at St. James's Hall, was fully up to the average of interest; but the performance, while in some parts excellent, was in others open to very serious criticism. The concert opened with Schumann's Overture to 'Genoëva,' one of the composer's most genial inspirations, though seldom heard in public except at the Crystal Palace, where it is an old-established favourite. It was splendidly played under Herr Richter, and most

warmly received. To the overture succeeded Beethoven's well-known 'Choral' Fantasia for pianoforte, orchestra, and chorus. The pianoforte part was played by Mr. Walter Bache, an artist of whom we have so often spoken in high terms that it is with much regret that we have to find serious fault with him on this occasion. Mr. Bache, we are sorry to say, played an "improved" (?) version of Beethoven's music. It is surprising that any editor should have been found impertinent enough to tamper with the text of so great a master as Beethoven; it is even more astonishing that so genuine a musician as Mr. Bache has often proved himself to be should have presented a distorted and mangled version of the work on Monday evening. We say more in sorrow than in anger that he lowered both himself and his art by such a course. The performance of the work as regards chorus and orchestra left nothing to desire. Liszt's Second Hungarian Rhapsody for orchestra, though announced as "first performance in London," has been given at the Crystal Palace. It is founded on particularly pleasing themes, and is most brilliantly and effectively scored; but from a musical point of view the composition is of little value. An extremely fine performance (in which several important solos for the flute, admirably played by Mr. Svendsen, deserve special mention) excited the enthusiasm of the audience, who demanded an encore—a demand to which Herr Richter, contrary to his usual custom, was unwise enough to accede.

The second part of the programme consisted of the prelude to 'Die Meistersinger,' as finely played as usual at these concerts, and Haydn's 'Nelson' Mass. The last-named work is that generally known in this country as the 'Imperial' Mass, it being usually supposed that it was written for the coronation of the Emperor Joseph II. of Austria. Herr C. F. Pohl, the biographer of Haydn, has been applied to for information on the subject, and he says that the autograph bears the date 1798, and that the work was written between the 10th of July and the 31st of August in that year. Herr Pohl adds: "Its connexion with the name of the great hero is due to the fact that Haydn, on hearing the news of the victory at Aboukir (1st-3rd of August, 1798) just as he was writing the 'Benedictus,' made this an excuse for introducing the familiar trumpet-call peculiar to a herald of victory, as if in announcement of his approach; and further, to the circumstance that on the occasion of Nelson's visit to Eisenstadt this mass was performed in his presence. As the natural result of this it henceforth came to be known as the 'Nelson' Mass."

Though seldom heard in the concert-room, this mass is often performed in Roman Catholic churches in the metropolis, and is therefore one of the most familiar as it certainly is one of the finest specimens of its composer's sacred works. The cheerfulness which in so marked a manner characterizes the greater part of Haydn's church music is especially noticeable here; some of the themes, indeed, such as that of the "Gloria," are so light as to appear almost out of place in a work intended for divine service; in judging them one should bear in mind the words of the composer on the subject. He

said that when he thought of the goodness of God his mind was so filled with joy that he believed he should set even a 'Miserere' to cheerful music. The almost jovial character of much of Haydn's mass music is therefore the direct outcome of his natural disposition, and a knowledge of this fact will go far to excuse much which might otherwise appear inconsistent with its purpose. It is only occasionally, moreover, that the fault spoken of (if fault it be) is to be met with. In the mass now under notice nothing can be more devotional than such numbers as the "Qui tollis," the "Et incarnatus," and the "Agnus Dei"; while for combination of the strictest scholarship with the utmost freedom of effect the opening movement of the "Credo," written in canon throughout, is a masterpiece. Nobody understood better than Haydn the *ars celare artem*; and the fugued numbers in this and other of his large masses have been seldom equalled and never surpassed.

The performance of the mass was in some respects excellent, in others very unsatisfactory. In the first place great praise is due to the Richter Choir, who sang not only with precision, but with spirit and expression. The quartet of soloists also—Miss Anna Williams, Miss Orridge, Herr Georg Ritter, and Mr. Frederic King—were thoroughly satisfactory. Herr Ritter, whom we heard for the first time on Monday, and who, we believe, has only recently arrived in London, possesses an excellent tenor voice and sings like an artist. The other soloists are so well known as to render commendation superfluous. The orchestra was perfect, but the effect of a considerable portion of the music was spoiled by the too rapid *tempi* adopted by Herr Richter, whose sympathies are apparently with the more modern rather than with the older masters. For instance, the "Kyrie" is marked *allegro moderato*, but the pace at which it was taken was anything but moderate, and the whole breadth and dignity of the music were sacrificed in consequence. The same may be said, though to a less extent, of some of the other movements. An even more serious fault of the performance was the manner in which the organ was used. In accordance with the custom of the last century, the organ part is not written out in full, but is only indicated in the score by a figured bass; but Haydn's directions for the employment of the instrument are so clear and precise that there can be no possible excuse for disregarding them. Whether the fault lay with Herr Armbruster, who played the organ, or with Herr Richter, or whether it must be shared between them, we are unable to say; but as a matter of fact it would be a suppression of truth not to state that the organ part, as played on Monday evening, was a senseless caricature of the composer's intentions. In some places where organ effects are marked in the score the instrument was not used at all, while in others full chords were played where Haydn has expressly directed "Tasto solo"—i.e., the bass only. It would be an insult to Herr Armbruster to suggest that he could not read from a figured bass; there could, therefore, be no assignable reason for the part not being given as the composer clearly designed.

Musical Gossip.

THE eighth triennial Handel Festival commences this week at the Crystal Palace with the full rehearsal on Friday afternoon. The 'Messiah' will be given next Monday week, the 18th; a selection on Wednesday, the 20th; and 'Israel in Egypt' on Friday, the 22nd. The first rehearsal of the London contingent of the chorus was held at Exeter Hall last Monday evening. As Sir Michael Costa had not sufficiently recovered his health to be able to conduct, his place was filled by Mr. Manns.

THE second pianoforte recital of Madame Sophie Menter at St. James's Hall last Saturday had a lengthy and diversified programme. As usual, the entire selection was played without book, but the pianist's memory was less sure than at other times, several slips being noticeable in the course of the afternoon. Few, if any, executants are equally satisfactory in all styles of music, and it is therefore no discredit to Madame Menter to say that her playing was marked by serious inequalities. She scarcely realized the spirit of Beethoven's Sonata in E, Op. 109, nor did she seem quite at home in Schumann's Etudes Symphoniques, notwithstanding the power with which some of the variations were rendered. On the other hand, a selection from Liszt's transcriptions of Schubert's songs and some trifles by Scarlatti were interpreted with exquisite charm, while as an executive feat her mastery of Liszt's arrangement of the 'Tannhäuser' Overture would be difficult to surpass.

MR. APTOMMAS announces a harp recital at the Steinway Hall next Tuesday afternoon.

M. DE PACHMANN will give a third pianoforte recital at St. James's Hall this (Saturday) afternoon.

THE celebrated Kölner-Männergesangsverein, which visited London about a quarter of a century ago, are about to give a short series of concerts at St. James's Hall during the present month, the first of which will take place next Monday afternoon. The association, numbering eighty male voices, enjoys a very high reputation on the Continent, and its visit to London will be an important event of the present musical season.

THE St. Cecilia Society (conductor Mr. Malcolm Lawson), the orchestra and chorus of which are formed exclusively of ladies, has arranged its fourth public concert for the evening of Thursday, June 14th, at St. James's Hall. An attractive programme is announced, including Pergolesi's 'Stabat Mater'; Act II. scene i. of C. V. Stanford's 'Veiled Prophet,' for the first time in England; a concerto of Bach's for strings and pianoforte (Miss Mary Carmichael); and other works of interest.

THE Yorkshire Post announces, though not officially, that Madame Alwina Valleria is likely to be engaged for the coming Leeds Festival, the committee of which have, as is known, declined to avail themselves of the services of Madame Albani at the terms she asked.

THE pupils of the Royal Normal College and Academy of Music for the Blind will give a concert at Grosvenor House this afternoon.

THE programme of Madame Antoinette Sterling's concert on Monday afternoon at St. James's Hall was rendered interesting by the performance of Schumann's *cyclus* of song 'Dichterliebe.' This exquisite series of *Lieder*, composed in 1840, the most prolific year of Schumann's life in this species of work, runs through the entire amatory gamut from exultation to despair. Unfortunately it is impossible to praise Madame Sterling's share in the performance, but the numbers rendered by Mr. Santley of course received full justice. Miss Robertson, Miss Santley, Madame Trebelli, Madame Néruda, Mr. Sims Reeves, Mr. Herbert Reeves, Mr. Lloyd, and M. de Pachmann took part in the concert.

Mdlle. CLOTILDE KLEEBERG, who gave a piano-forte recital on Monday afternoon at the Marlborough Rooms, created an extremely favourable impression. Her touch is beautifully light and even, and her style refined and graceful. These qualities were displayed to the utmost advantage in trifling pieces by Mendelssohn, Schubert, Chopin, and Henselt.

The third subscription concert of the Henry Leslie Choir, under the direction of Mr. Randerger, took place at St. James's Hall on Thursday in last week. The programme included Sterndale Bennett's motet for double choir, "In Thee, O Lord" (first time of performance of the complete work); a new part song, 'The Children's Hour,' by Mr. Gaul; Mendelssohn's "Hear my prayer"; and various madrigals and part songs. The soloists were Miss M. Davies, Madame Patey, Mr. Lloyd, and M. de Pachmann.

The programme of Mr. Charles Halle's third concert, at the Grosvenor Gallery on Friday the 1st inst., included Haydn's Quartet in B flat, Op. 76, No. 4; Grieg's Sonata in F, Op. 8, for piano and violin; Brahms's Pianoforte Quintet in F minor; and piano solos by Chopin.

DRAMA

THE WEEK.

LYCEUM.—Revival of 'The Lyons Mail,' a Melodrama in Three Acts.

OLYMPIC.—'The Queen's Favourite,' a Comedy in Four Acts. Adapted from 'Le Verre d'Eau' by Sydney Grundy.

GAIETY.—French Performances: 'Lili,' Comédie-Vaudeville en Trois Actes. Par Hennequin, Millaud, et Blum. Musique par M. Hervé. 'Niniche,' Comédie-Vaudeville en Trois Actes. Par Hennequin et Millaud.

THE revival of 'The Lyons Mail' shows Mr. Irving once more in the double character of Lesurques and Dubosc. His performance of this is striking, and with slight modification would be admirable. Nervousness and restlessness, however, impede in the second act the effect of some thoughtful and powerful acting. While the question of his guilt is being debated, and the evidence, rapidly accumulating, begins to assume terrible gravity, Lesurques moves backwards and forwards, stoops to caress his daughter, and rises again to approach the judge. He is—there is no other word for it—fidgety, and in so being he distracts the attention of the audience. In the last act, again, the drunken movements of Dubosc are too airy. Mr. Irving appears "tipsy" instead of mad with liquor. Allowing for these drawbacks, the first of which has probably disappeared, we can speak of the performance with high praise. Both characters are picturesque and imaginative, the contrast between them is strikingly manifested, and the whole constitutes a remarkable display of the actor's art. Miss Ellen Terry contents herself with the small part of Jeannette, to which she imparts a value it has not previously received; Miss Millward, though not in the least like a French *ingénue*, plays, from an English standpoint, the character of Julie with much grace and tenderness; and Mr. Andrews makes much of Joliquet, an inn servant. Mr. Fernandez as Choppard and Mr. Terriss as Courriol are heavily handicapped. Produced at a period when low comedy was regarded as the proper relief to the horrors of melodrama, and when Wright and Paul Bedford were the ideal representatives of comic characters, 'The Lyons Mail'; or, the Courier of Lyons, appeals to a state of feeling which no longer exists. When Choppard cracks his whip at the legs of Fouinard the

audience now regards the action as incongruous rather than amusing. The manner in which both Choppard and Courriol, instead of feeling the gravity of the situation in which they are placed, seek to make comic capital out of it, though exactly conformable to tradition, is now seen to violate probability, and impedes instead of aiding the action. Two performances excellent from the standpoint of the past are thus, so far as regards the important scene of the second act, comparative failures. 'The Lyons Mail' needs, indeed, a certain amount of reshaping and rewriting to fit it to the exigencies of the modern stage.

Mr. Grundy's adaptation of 'Le Verre d'Eau' of Scribe preserves some measure of the spirit and wit of the original. Its dialogue is never dull and at some points is effective, and the long duel between Bolingbroke and the Duchess of Marlborough proves fairly stimulating. The chief liberty Mr. Grundy takes with his original consists in the omission of the rivalry between Queen Anne and the Duchess of Marlborough for the love of Ensign Masham, which forms the basis of the original plot. Whether the affection of Sarah Churchill for the handsome youth is as disinterested as she professes is left in doubt. Anne, however, has no feeling towards him stronger than the kind of interest a queen may properly experience towards a good-looking officer in her service. This alteration plunges Mr. Grundy in some difficulty, however, as the cause of quarrel between Anne and her powerful favourite becomes trivial, and the whole business of the glass of water scarcely intelligible. Miss Ward is an excellent representative of the Duchess, and acts in her best style. Mr. Vernon is but moderately happy as Bolingbroke, his cajolery of his royal mistress being far too open. Miss Kellogg creates a favourable impression as Queen Anne; Miss Lucy Buckstone is Abigail Hill; and Miss Achurch, Lady Albemarle. A favourable reception was awarded 'The Queen's Favourite,' but the class of comedy to which it belongs is not likely to regain its hold upon the public.

With the appearance of Mdlle. Judic and the Variétés company in 'Lili' a season of French plays commences at the Gaiety. The present season differs from its predecessors inasmuch as the lightest order of entertainments is provided for the commencement instead of the conclusion. Anything much less solid than 'Lili' cannot easily be conceived. The entire life of a woman is shown to be coloured by a youthful fancy for a trumpeter. Wholly insensible to the attractions of the young lady who throws herself at his head is the soldier, on whose behalf it may be urged that as he has to depart for Africa the day that he makes discovery of her love scant time is allowed for wooing. In the second act he returns an officer, meets his former sweetheart, now married to a foolish baron, and is as much too enterprising as he was formerly too diffident. So enterprising, indeed, is he that when thirty-five years later the heroine, now a dowager, refuses his nephew as a suitor to her granddaughter, he is able by recalling souvenirs of the night when last they met to bring her to reason. Not very edifying is this story of conjugal infidelity, and the details and accessories, the

equivocal and turn of phrase, are no more seemly than the plot. The art of Mdlle. Judic and her associates consists in gliding lightly over the indelicacy, striking the topmost note of suggestion, and avoiding all absolute crudity of speech. No task more consonant with French tastes can be set an artist. Englishmen, meanwhile, experience some feeling of regret in seeing a woman who may claim possession of some of the highest gifts, and who, indeed, is not destitute of a kind of poetry, occupied in pandering to the lowest taste. Our duty is not, however, to preach. It may with justice be said that no living actress equals Mdlle. Judic in the delivery of couplets well charged with double entendre, and that her singing of more serious compositions has both delicacy and charm. As M. Hervé has supplied 'Lili' with music wanting neither in melody nor in grace, a result which is genuinely artistic is obtained. M. Dupuis is diverting as he has long been, and M. Lassouche presents with deplorable fidelity that type everlasting upon the French stage of the husband who is a predestined cuckold. The character of a preposterous *vicomte*, who, commencing at fifty as a deaf and stupid old man, grows younger as he proceeds, and at ninety is a Lothario—the most comical in the piece—was "created" by M. Baron, and is presented by M. Georges with much humour.

'Niniche' is intrinsically more diverting than 'Lili.' The opportunities it affords Mdlle. Judic are scarcely less, and those it furnishes M. Dupuis are greater. Its reception by the English public, already familiar with a portion of the story in Mr. Burnand's adaptation 'Boulogne,' was enthusiastic. M. Dupuis, dressed as the waiter at the Grand Hôtel, is a sight to move the laughter of gods and men; and the airs of Mdlle. Judic when, after a short experience of married respectability and distinction, she finds herself yielding in her revisited home to the temptations of a past life, more amusing than defensible, are irresistible. So favourable has been the reception of the Variétés company, that the management must be disposed to regret that its engagement is but for one week.

Dramatic Gossip.

MR. JOHN S. CLARKE, whose engagement at the Strand terminated on Saturday last, has crossed to the Opéra Comique, where he will appear to-night as Major Wellington de Bods in 'A Widow Hunt,' and Timothy Brown in 'My Neighbour's Wife.'

MADAME SARAH BERNHARDT will, it appears, play *Fédora* during her engagement at the Gaiety. The terms of M. Mayer's arrangement with Mr. Bancroft permit of her presenting the piece in French after it has been played in English fifty times. Madame Bernhardt will also appear as Pierrot Assassin, a pantomime in which she has once been seen in Paris.

A NEW drama in four acts, entitled 'Uncle Zac,' has been produced at the Standard Theatre, with Mr. George Leitch in the principal character.

'L'HEURE DU BERGER,' a three-act vaudeville of M. Ordonneau, has been successfully produced at the Palais Royal.

TO CORRESPONDENTS.—W. B.—F. G. H.—F. J. P.—J. O'—F. W. C.—W. E. H.—received.
W. W. B.—We cannot undertake to answer such questions. No notice can be taken of anonymous communications.

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